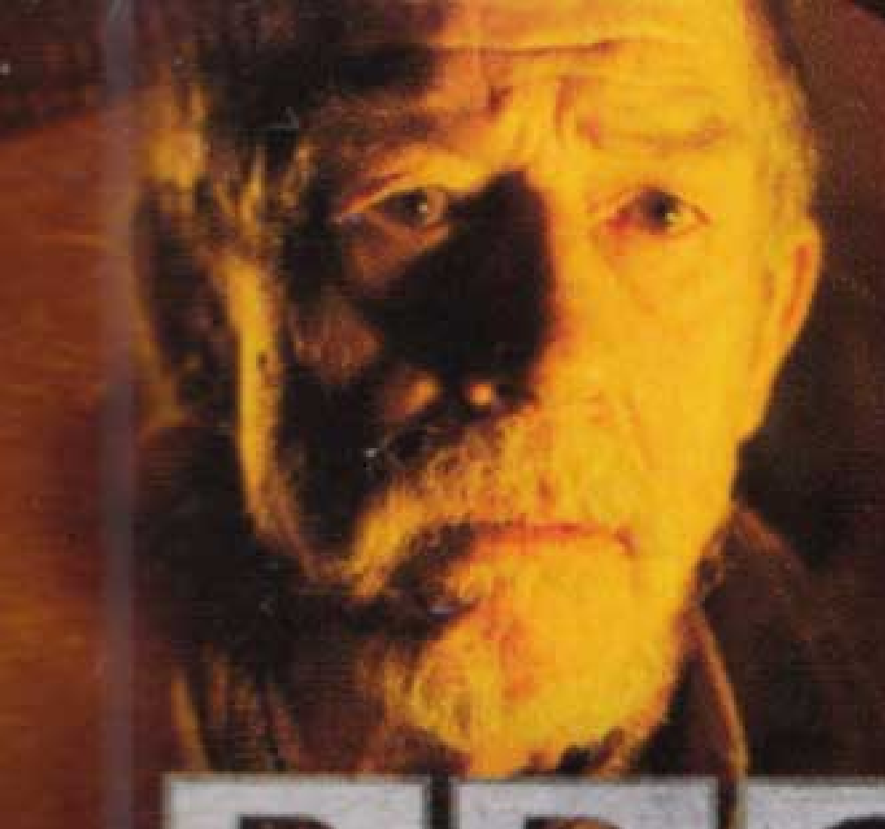

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"Some day, I hope, Matt will let me show you all the video of his very first performance – it was simply extraordinary..."

LETTER FROM THE EDITOR

So Matt Smith is off at Christmas – *Geronimo!* – which inevitability means that the UK press is chucking around ideas of who should be the next Doctor, and isn't it time for a woman to play the part? This has been a favourite 'joke' of the media's since 1981 when Tom Baker raised the idea, but this time it seems to be being discussed a bit more seriously...

Ex-**DWM** editor Alan Barnes recently wrote: 'It *will* happen: having been poisoned by space dust, the Fnumpteenth Doctor will stagger into the TARDIS, mortally done for. He'll tip back his head, blazing with light; his features will blur... then in his place will be Vicky McClure, or Gina McKee, or Lesley Sharp. And in that moment, we, the gawping audience, will feel how the kids watching *The Power of the Daleks* did, after Bill Hartnell 'died': disbelieving, disturbed, a little bit scared. And, a whole fortnight later, because McClure or McKee or Sharp are great actors, we'll have forgotten that anyone else ever played the Doctor at all.'

It's a persuasive argument. Does the Doctor *have* to be played by a man?

Doctor Who author Paul Cornell recently tweeted: 'The entrenched conservatism of a certain sort of *Who* fan always annoyed me, but the anti-female Doctor stuff is horrible. The *Who* casting at the same time as the gay marriage debate means I'm hearing the same crap points from two directions.' When asked if he thought there was *any* argument that 'the Doctor should be played by a man' he'd consider 'reasonable and non-horrible', Cornell was unequivocal: 'No.'

TV writer Sarah Pinborough took a different view: 'If people think a female Dr Who is the answer to inequality then they need to grow up. It's telly. He's a bloke.'

I tentatively asked my Twitter followers about it. This might not be scientific, but I noticed that the most responses came from female fans (many describing themselves as feminists) who *don't* want the Doctor to be played by a woman, and that a big part of *Doctor Who*'s appeal for them comes from the way that its male hero is portrayed.

Independent journalist Claire Budd agrees: 'As feminists we are always asking men to change, to become less aggressive, and to value equality. The idea of feminists arguing that we should take away the only male role model that appears to use his brain rather than weapons or fists seems rather alien to me.' Another persuasive argument – is it 'horrible' to want the Doctor to stay male?

Personally, I'm undecided. But I bet *you* have a view. Let us know.

Tom

STEVEN MOFFAT

The man who holds the future of *Doctor Who* in his hands writes exclusively for **DWM**!

"This young man – 26, damn him! – nailed the Doctor, first time out."

Oh, I don't like this part. Does anybody like saying goodbye. But here we go again, this Christmas – the fall of the Eleventh is nigh. Lovely, giddy, whirling Matt Smith is leaving *Doctor Who*, and where did all that time go?

I first met Number 11 on the first day of the auditions. And on that first day, first through the door, flailing, laughing, apologising (he just does that, pre-emptively, before he knocks something over) was the future of *Doctor Who*. He shook all our hands, enthused about the script, talked to himself a bit ("Settle down, Smithers!"), sat down, and gave us a terrific reading of John Watson in our brand new version of *Sherlock Holmes*.

"He's more Sherlock than Watson," I said after he'd gone. And he was – all angular, and mercurial and fast.

"Compelling, though," said Kate Rhodes James, our casting director, "He's going to be a big star, that boy."

A few days later. I was going to the first of the auditions for the new Doctor Who, and it did flick through my mind as Kate spoke – if not Sherlock, the Doctor? I buried the thought, though. Too young – far too young!

On my way home, an email pinged into my phone. The list for the first *Who* casting day. And there was his name again – attached to an apology. Andy Pryor (the *Who* casting director, but you knew that) was apologising because Matt was so young. And that was because a few days earlier I'd sent this cross email to everyone (gasp at the wisdom of the showrunner!)...

Just looking at the latest list The Boy Doctors. I twitch! I twitch every time we discuss the really young ones, you've probably noticed. I'm just not sure, can't quite convince myself. Mysterious stranger! Dangerous past! And 27? He's going to be playing scenes with Amy and NOT look like her boyfriend, cos that's not how I'm writing it. In my new one, he's got scenes head to head with River Song, all sexy and tense. These boys might get stuck in her teeth.

Yes. Well. You see what happened there? Well, here's how it played out.

I met Matt Smith again, in a strip lit basement meeting room in a hotel on the Cromwell Road, where the loneliest goldfish in the world flicked round a murky bowl, and the walls were so brown they left an aftertaste.

And in he flailed again – third up, this time – and shook everybody's hand, laughed, apologised, had an earnest chat with the goldfish, sat down, and blew us all out of the water. Again, angular, mercurial and fast, but this time in the right role. Some day, I hope, Matt will let me show you all the video of his very first performance, because it was simply extraordinary. This young man – 26, damn his eyes – who'd barely ever seen the show. just nailed the Doctor, first time out. The humour, the madness, the charm, and somehow even the great age.

Piers Wenger and I went for a drink afterwards, and I think our hands shook. It was the first day, of our long trek towards the Eleventh Doctor, and we'd arrived already.

Steven and the Doctor.

PHOTO: BENJAMIN COOK

Due diligence was done, of course, we saw a lot more people. And some of them were brilliant, and some of them were even famous, but none of them were Matt. And here's one of those funny things about life on email – I can tell you, almost to the second, when the decision was made. Piers and Andy and the Beeb in general, had decided – in an act of unprecedented cruelty – to leave the final decision to me.

So I lay there on my sofa, with a laptop on my chest, and agonised. One wrong move and *Doctor Who* was doomed forever. Can you imagine?

I made up my mind, as I often do, in the middle of an email, and here it is, time and date included:

From: Steven Moffat
Sent: Sat 12/6/2008 3:42 PM
To: Andy Pryor Casting; Jane Tranter; Piers Wenger
Subject: Re: 11 issues

I've just been rereading The Doctor Returns, and so much of it is already SO Matt. He'll charm the socks off everyone in those early scenes with little Amelia, bumping into trees, complaining about yoghurt, inventing fish custard.

It's Matt, isn't it? Of course it's Matt, it's always been Matt.

And so it was. (Oh, if you're wondering what *The Doctor Returns* was, it's the original title for *The Eleventh Hour*. Until some smartarse pointed out he hadn't actually been away and didn't do any returning.)

... Oh, it's funny writing this. Because looking back over it, I'm writing about a stranger. And of course, all these years later – nearly five, I'm afraid – he's such a good friend. People, including me, have raved on about Matt's inventive, charming, brand new Doctor, but here, if you'll forgive me, I just want to talk about my pal.

Not long ago, while I was writing the 50th, Matt phoned up out of the blue. He was abroad somewhere – he usually is, the moment someone shouts wrap – and he said he'd figured I was probably having a tough time on the script and he wanted to cheer me up. And we chatted and laughed, and yes, I cheered up.

And probably you're thinking that isn't much of an anecdote, but any other showrunners reading this (what are you doing, get back to work!) all just spilled their coffee. That is not, by any means, typical behaviour on the part of a television star. But it is, I'm delighted to tell you, utterly typical of Matt Smith. These have been the maddest few years of my writing career – so many ridiculous adventures, so many things I thought I'd never do – and I could not have shared them a with a kinder, more considerate, more entirely supportive friend than the man I completely refuse to call Smithers. We've been to so many insane press launches, we've looned about New York, we've dropped in on a specialist *Doctor Who* bar to watch the show with some (fairly surprised) fans, travelled the country in a special *Doctor Who* bus (well he did, I just dropped in occasionally!) and shown the new Director General of the BBC how to fly the TARDIS. And we've spent a fair amount of time looking at each other, and wondering how the hell any of this happened, and how we ended up here.

Out there in the future, Matt's finale is to be written and made and a new Doctor is to be summoned. Soon I'll be lying on my sofa, in an agony of indecision again. Beyond that, some day I'm sure I'll work with Matt again, and we'll laugh about old times. But I don't want to think about that right now. I want to think about the best of days. About the impossibility of replacing Russell T Davies and David Tennant in the two most brilliant jobs in television and the fact we didn't entirely screw it up. About all those episodes, all those monsters, and all those stories we're never going to tell you.

I will never forget a moment of it – me and my mate Matt, making *Doctor Who*.

Those were the days. **DWM**

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY GUARDIAN

The first half a century of *Doctor Who* has brought us eleven Doctors – with the Twelfth due at Christmas!

Matt Smith reveals he is to regenerate in the Christmas Special

On Saturday 1 June, the BBC announced that Matt Smith is to step down from the role of the Doctor. He will star in the 50th Anniversary Special on 23 November – along with his predecessor David Tennant – and this will be followed by Matt's final appearance as the Doctor in the 2013 Christmas Special, which will also be the 800th episode of *Doctor Who* to be televised since 1963.

In a BBC press release, Matt made a statement about his departure: "*Doctor Who* has been the most brilliant experience for me as an actor and a bloke, and that largely is down to the cast, crew and fans of the show. I'm incredibly grateful to all the cast and crew who work tirelessly every day, to realise all the elements of the show and deliver *Doctor Who* to the audience. Many of them have become good friends and I'm incredibly proud of what we have achieved over the last four years.

"Having Steven Moffat as showrunner write such varied, funny, mind-bending and brilliant scripts has been one of the greatest and most rewarding challenges of my career. It's been a privilege and a treat to work with Steven, he's a good friend and will continue to shape a brilliant world for the Doctor.

"The fans of *Doctor Who* around the world are unlike any other; they dress up, shout louder, know more about the history of the show – and speculate more about the future of the show – in a way that I've never seen before, your dedication is truly remarkable. Thank you so very much for supporting my incarnation of the Time Lord, Number Eleven, who I might add is not done yet, I'm back for the 50th anniversary and the Christmas Special!

"It's been an honour to play this part, to follow the legacy of brilliant actors, and helm the TARDIS for a spell with 'the ginger, the nose and the impossible one'. But when ya gotta go, ya gotta go – and Trenzalore calls. Thank you guys."

Steven Moffat reflected on Matt's tenure: "Every day, on every episode, in every set of rushes, Matt Smith surprised me: the way he'd turn a line, or spin on his heels, or make something funny, or out of nowhere make me cry, I just never knew what was coming next. The Doctor can be clown and hero, often at the same time, and Matt rose to both challenges magnificently.

"And even better than that, given the pressures of this extraordinary show, he is one of the nicest and hardest-working people I have ever had the privilege of knowing. Whatever we threw at him – sometimes literally – his behaviour was always worthy of the Doctor.

"But great actors always know when it's time for the curtain call, so this Christmas prepare for your hearts to break, as we say goodbye to Number Eleven. Thank you Matt – bow ties were never cooler.

"Of course, this isn't the end of the story, because now the search begins. Somewhere out there right now – all unknowing, just going about their business – is someone who's about to become the Doctor. A life is going to change, and *Doctor Who* will be born all over again! After 50 years, that's still so exciting!"

Jenna Coleman, who plays Clara Oswald, also expressed her thoughts on the loss of her leading man: "I could not have imagined coming into the show without Matt as my Doctor, holding my hand, really, quite literally. I totally lucked-out in having a creative, generous, clever, and lovely fella to work alongside day after day. I feel so privileged to have been part of Matt's reign, to have been companion to what is and what I think always will be one of our greatest Doctors.

"He is so in love with the show, he works tirelessly hard, surprises me every day, always creating and discovering something new about the Doctor. A true gent, a leading man and a very special friend.

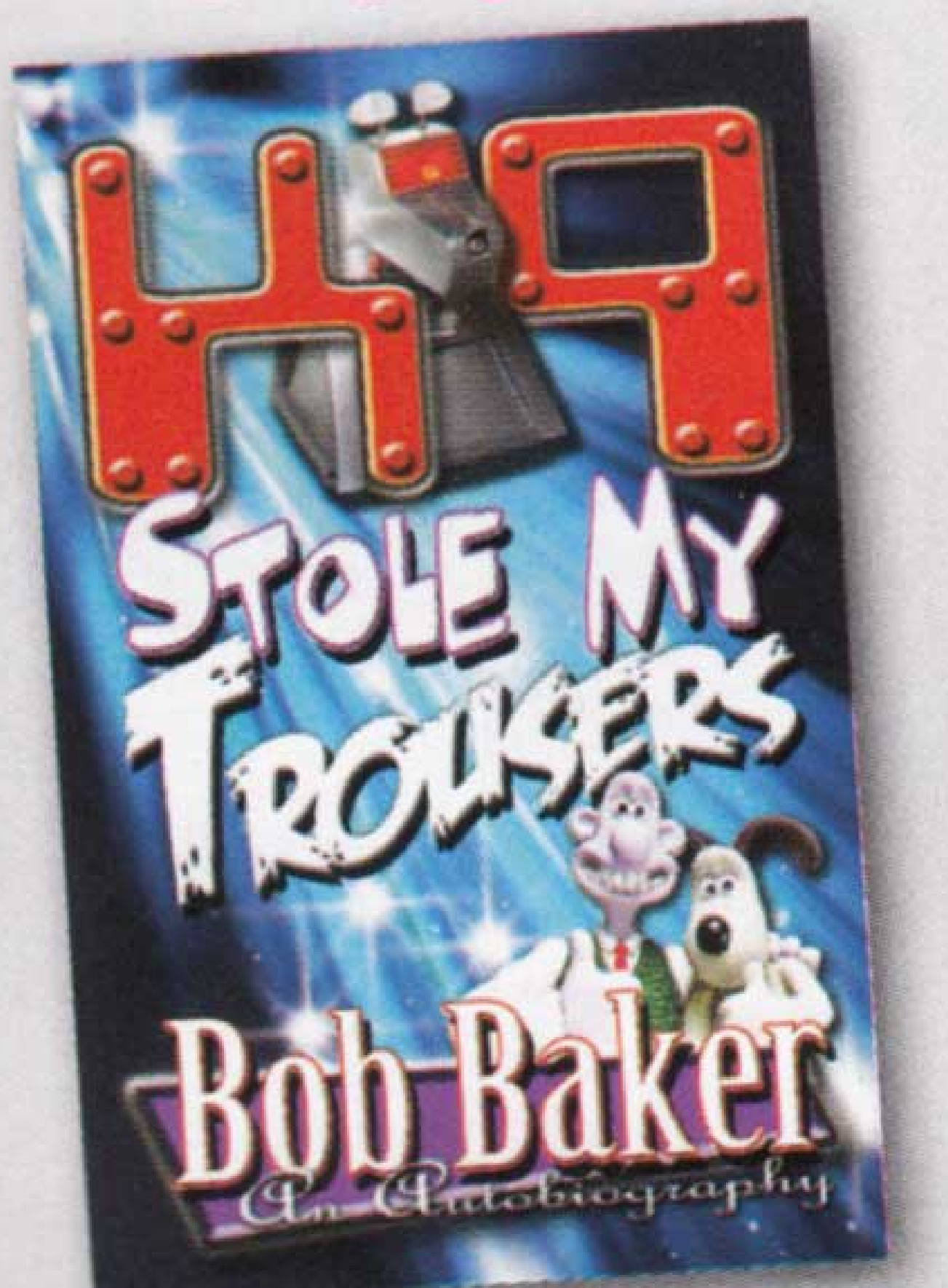
"I know it will be a very difficult goodbye for me, but I for one can't wait to see where his career takes him next. And of course with the same welcome I was brought in with, I look forward to welcoming the next Doctor. But it's not over till it's over. See ya at the big 5-0!"

So, who will be the Twelfth Doctor...? ►

Walking Tours

■ For a limited period this summer, the *Doctor Who* Experience in Cardiff is offering walking tours taking in over 31 locations used during the production of *Doctor Who* over the last eight years. With a script written by *Doctor Who* novelist and former TV series script editor Gary Russell, the tour lasts up to an hour, and includes such locations as the American diner from *The Impossible Astronaut*, and the building where the Weeping Angels watched Sally Sparrow in *Blink*. Tickets for the tour are just £5.00 for adults and free for children aged 16 or under. To book a ticket, email *contact@doctorwhoexperience.com* with 'Doctor Who Walking Tours' in the subject header.

K9 Creator's Biography

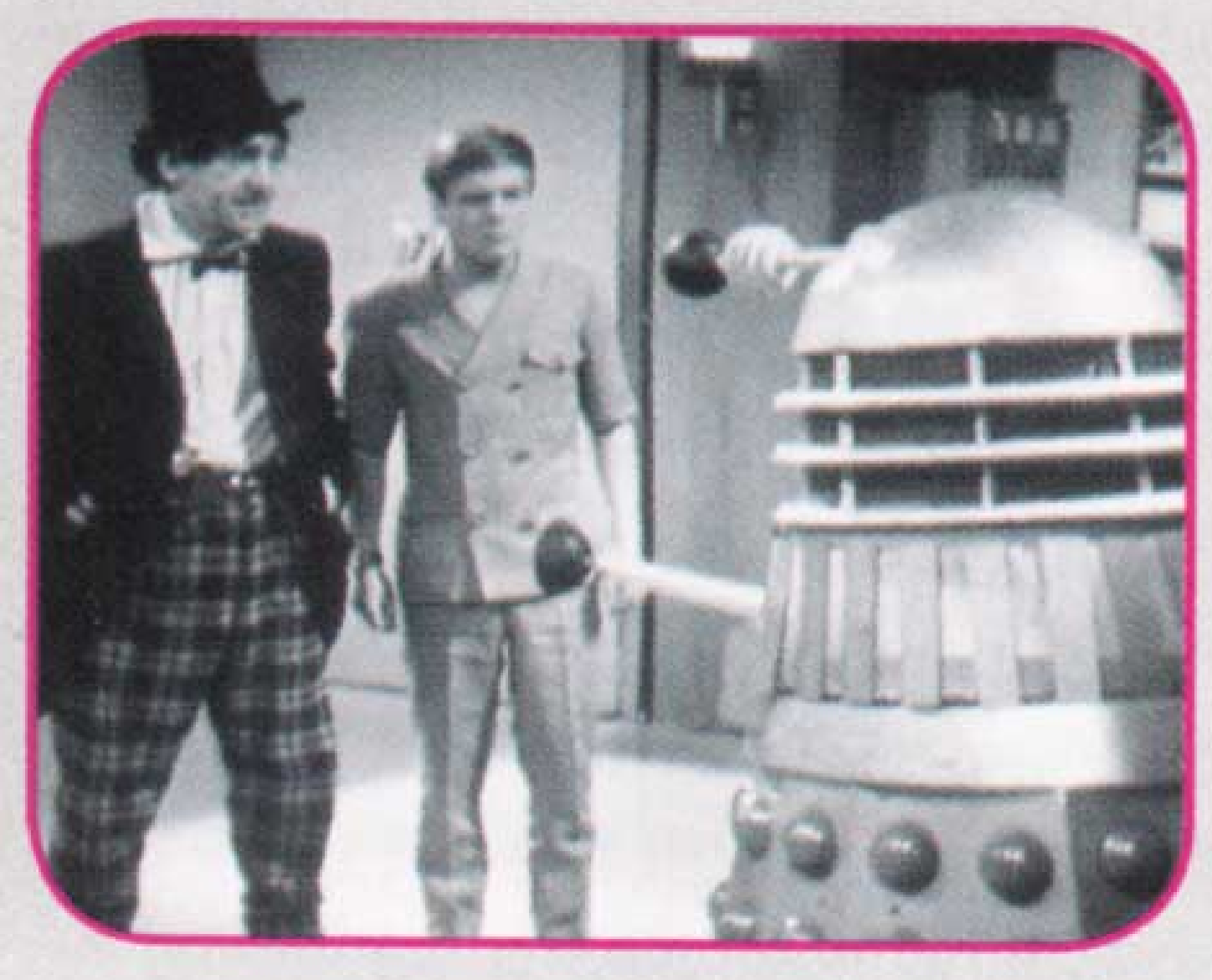


■ Bob Baker, one half of the writing duo who created the Doctor's robotic dog K9, as well as authoring nine *Doctor Who* serials in the 1970s, has written his autobiography, *K9 Stole My Trousers*. The book is available now in hardback from Fantom Publishing, priced £19.99.

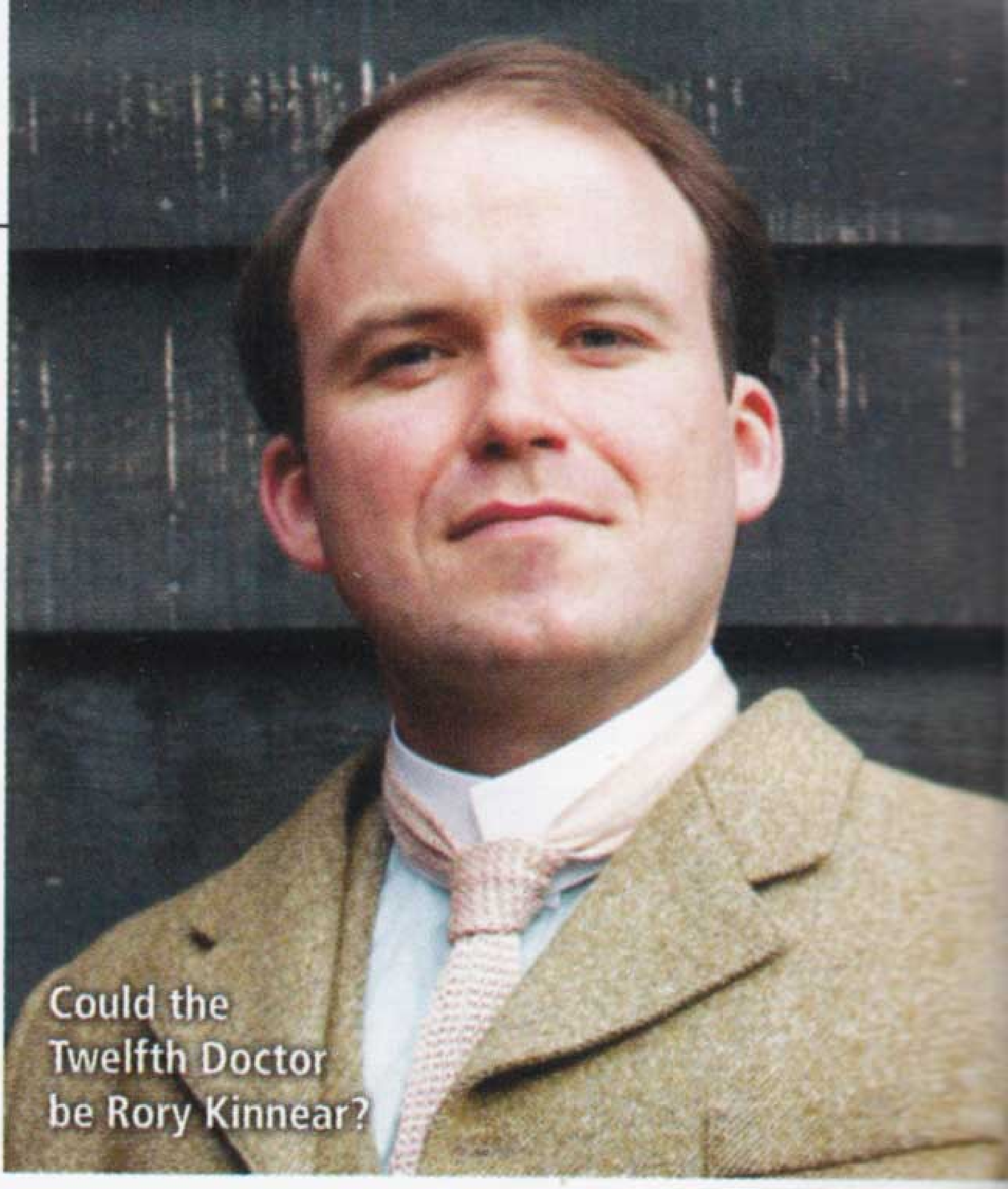
Also now available from Fantom Publishing is the long-awaited reprint of Third Doctor Jon Pertwee's autobiography, *Moon Boots and Dinner Suits*, available in paperback for £13.99 and hardback for £24.99.

New DWM Special

■ The next **DWM** Special will be *The Missing Episodes: The Second Doctor – Volume 1*, which will present the off-air telesnaps for all the missing episodes for the Second Doctor's earliest adventures: *The Power of the Daleks, The Highlanders, The Underwater Menace, The Moonbase, The Macra Terror* and *The Faceless Ones*. The 116-page Special will be available from Thursday 11 July, priced £6.99.



Who will be the Twelfth Doctor?



Could the Twelfth Doctor be Rory Kinnear?

News of Matt Smith's departure from the role of the Doctor in this year's Christmas Special has inevitably led to wild speculation in the media on the identity of his successor. A huge number of actors have been proposed as likely candidates for the Twelfth Doctor.

While attending the Queen's official opening of the BBC's new Broadasting House, Jenna Coleman revealed that the Queen had *not* asked her who the next Doctor would be, but that everyone else in the building *had!* "I can tell you, honestly, we don't know," she said. "It's going to be a long, long search."

Bookmakers have been taking bets on who will be chosen, with *Law and Order: UK* and *Cutting It* star **Ben Daniels** being a leading favourite. Other front-runners have included *The Thick of It*'s Chris Addison; **Richard Armitage**, who starred in the BBC's recent version of *Robin Hood* and plays Thorin Oakenshield in *The Hobbit* trilogy; **Chiwetel Ejiofor**, previously believed to have been in the running for the Eleventh Doctor; *Being Human* star **Russell Tovey**, who of course also played Midshipman Frame in the 2007 *Doctor Who* Christmas Special, *Voyage of the Damned*; and *Quantum of Solace* and *Skyfall* star **Rory Kinnear**, son of the late Roy Kinnear.

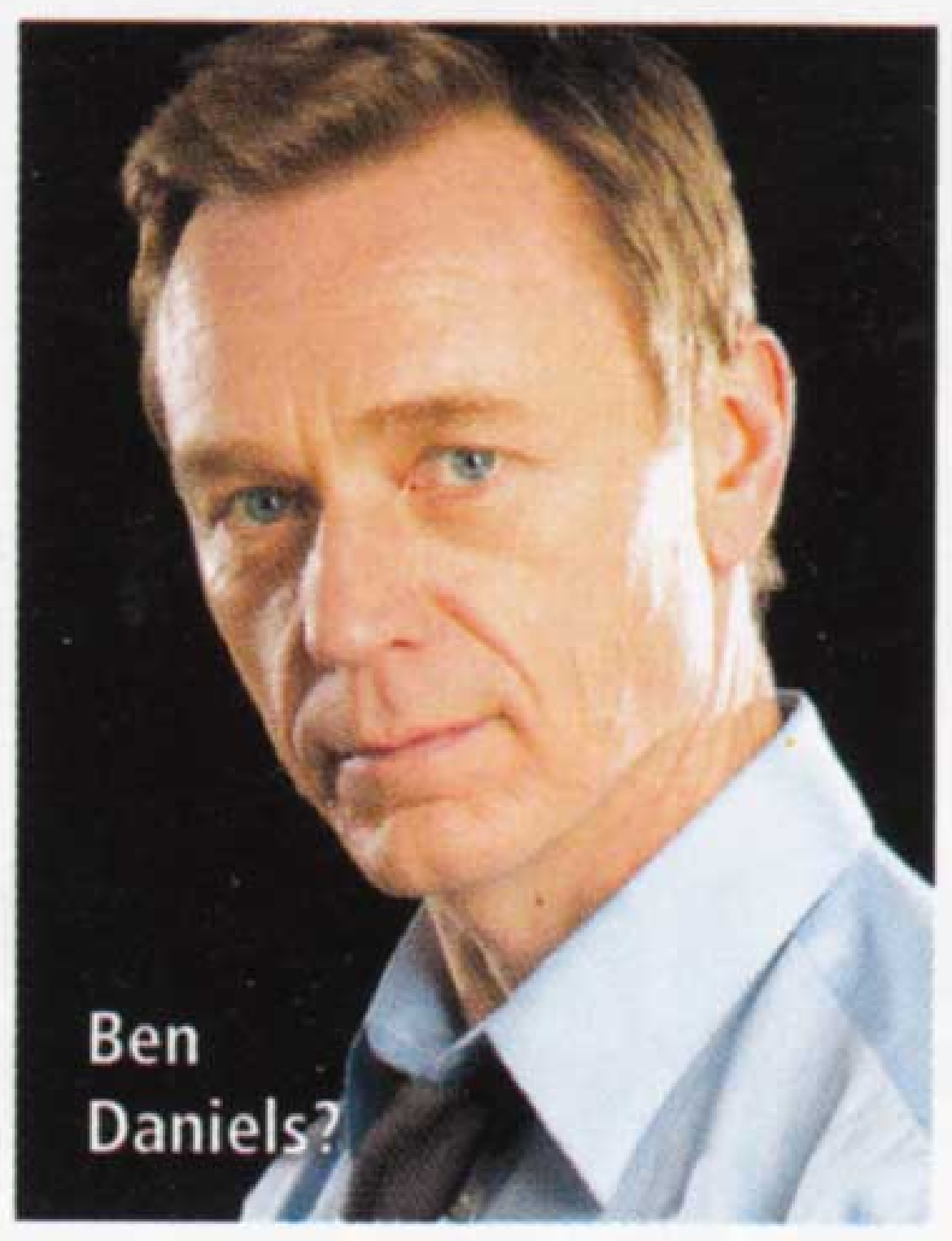
As of 9 June, bookmakers Ladbrokes suspended all betting on the new Doctor following a story in the *Daily Telegraph* that incorrectly claimed that Rory Kinnear had been offered the role. When questioned, Kinenar confessed that he doesn't even watch *Doctor Who*. "I think I'm being used as a decoy on that front," he said. "It's the first I've heard."

As has now become traditional at these times, the possibility of the next Doctor being a woman has been speculated upon, with several prominent female actors and comedians nominated. Bookmakers' favourites for a female Doctor include former *Doctor Who* companion **Billie Piper** (who is appearing in the forthcoming 50th Anniversary Special); **Jennifer Saunders** of *Absolutely Fabulous* and *French and Saunders*; comedian **Sue Perkins**; the award-winning actress **Olivia Colman**, who previously appeared in Matt Smith's début episode *The Eleventh Hour* and recently starred in *Broadchurch*; *The Queen* star **Helen Mirren**; and *Call the Midwife* actress **Miranda Hart**.

When told that she was among the top choices for a female Doctor, Miranda Hart expressed surprise. "Really? Who, me? Are you serious? That's hilarious! I didn't watch it when I was younger – it scared me. I started watching some *Doctor Who* recently on my own and got too scared. I had to watch it in the daytime – I'm pathetic. I might be alright if I'm in it, though, and I don't have to watch it."

However, despite all the speculation, the Twelfth Doctor had yet to be cast at the time when this issue went to press in mid-June, with *Doctor Who* showrunner Steven Moffat telling us, "I haven't a clue who it will be, we've barely started!"

Chris Addison?



Ben Daniels?

Miranda Hart...?

VFX house Milk is formed, following MillTV's closure

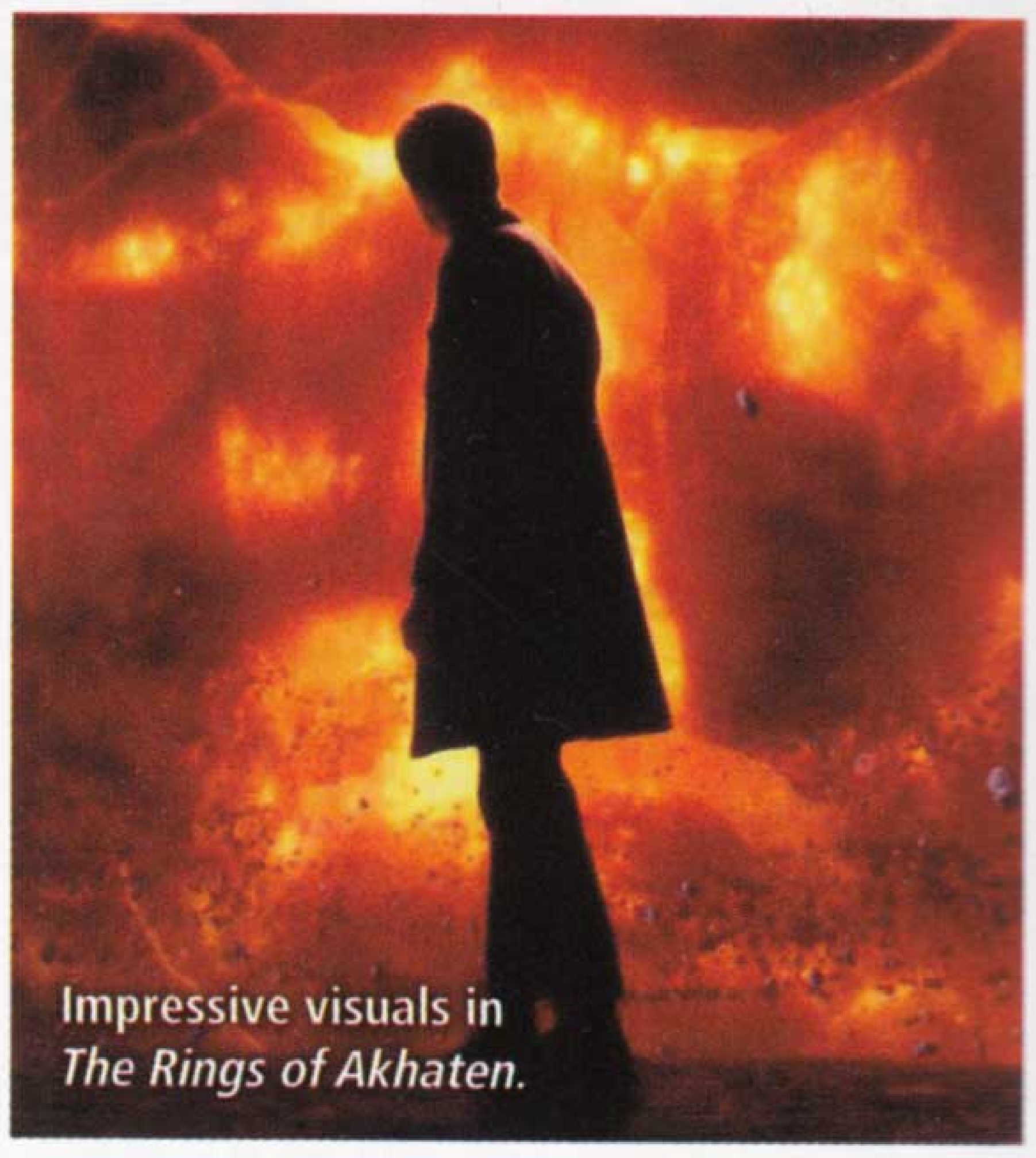
Following the closure in March of The Mill's TV department, which provided many of the visual effects for *Doctor Who* since 2005, a new company – Milk – has been formed, which will be responsible for the effects work on future episodes of the show.

The new company has been created by the former senior management and creative team of The Mill's TV and film division – Nick Drew (managing director and executive producer), visual effects supervisors Jean-Claude Deguara and Nico Hernandez (also joint heads of 3D), Sara Bennett (also head of 2D), and Murray Barber. The executive producer and overall CEO of the company is Will Cohen, who tells **DWM** about Milk's formation:

"We have taken this opportunity to capitalise on the exciting TV work coming from the US with the launch of the new TV tax breaks on 1 April in the UK," Will explains. "It has been a challenge recently in the VFX industry, but with the launch of the new tax breaks and widespread delay in production to capitalise on this, we are seeing a large slate of work coming to London over this summer. Added to which, of course the closure of MillTV and Film has created a big gap in the VFX market, which Milk will fill. We want, as a team, to continue developing our slate of creative packages on feature projects.

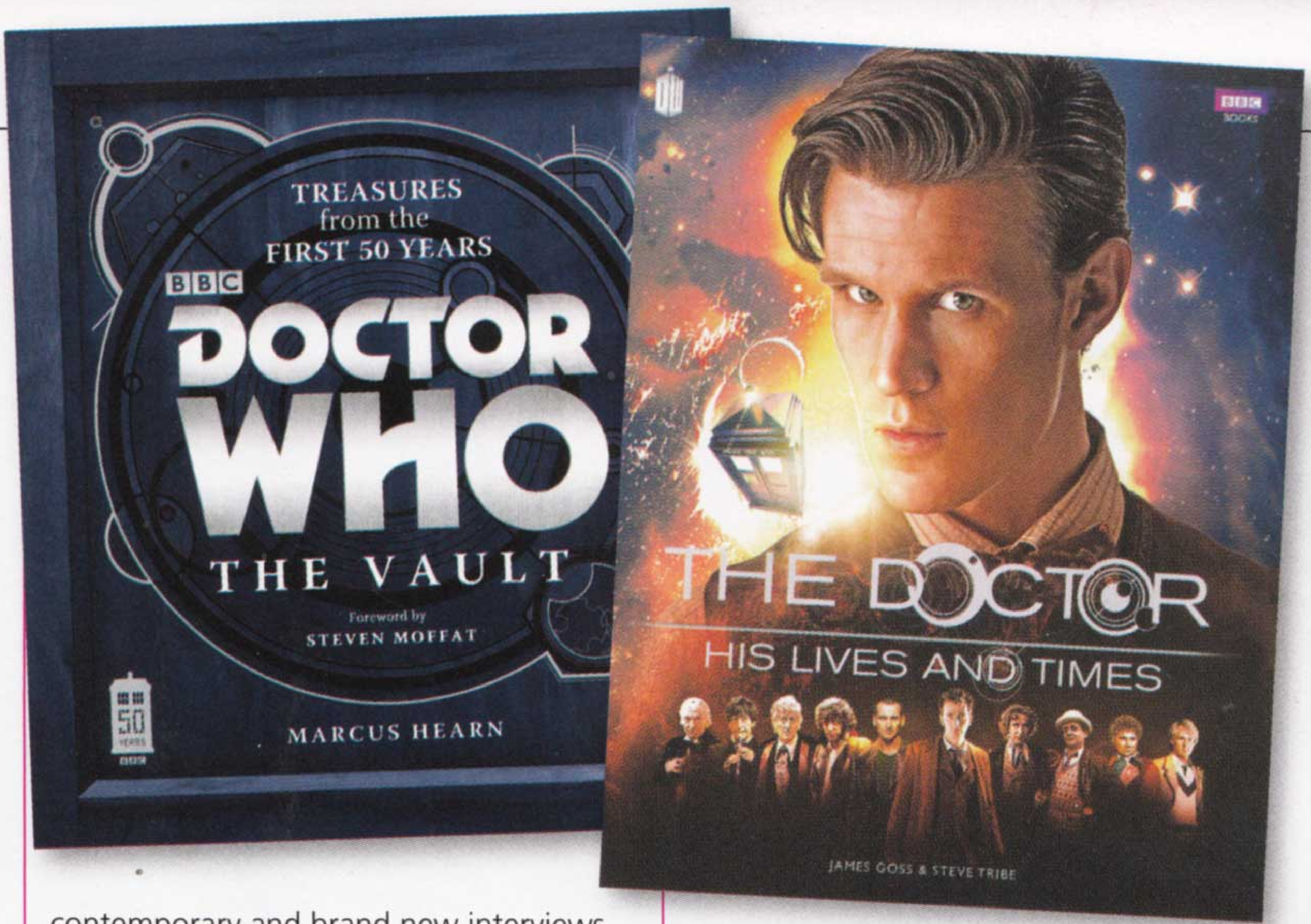
"We'll make sure we continue to do great work and build on our award-winning track record as a team. We will ensure Milk's resources remain scalable and flexible in order to respond to the market. To do this we have established Milk as boutique facility with about 100 artist seats.

With regard to *Doctor Who* itself: "Milk will be doing the lion's share of the VFX work on the 50th Anniversary Special for the BBC," Will continues. "This will include environments and bespoke effects sequences. We are quite experienced with Stereoscopic 3D having been lucky enough to work on projects such as *Voyage of the Dawn Treader*, *Dredd-3D* and currently *47 Ronin*. As ever, tight delivery schedules and the budget restrictions of working on a TV project with such a large ambition as the *Doctor Who* 50th Anniversary Special is something we are really enjoying. The footage looks epic and gorgeous and we can't wait to get properly stuck-in!"



Impressive visuals in *The Rings of Akhaten*.

Anniversary titles from BBC Books



To mark the Doctor's 50th anniversary, BBC Books is to release two special publications – *The Doctor: His Lives and Times* by James Goss and Steve Tribe, and *The Vault* by Marcus Hearn.

The Doctor: His Lives and Times is published in hardback on 26 September, RRP £20. It looks at the very long life of the Doctor, both in fiction and in fact.

"Broadly speaking, it tells two stories," co-author James Goss tells **DWM**. "The first story is a fictional biography of the Doctor collected from a variety of sources. There's a book by Sarah Jane Smith, the transcript of the missing bit of the Second Doctor's trial, and the Black Scrolls of the Valeyard, as well as scraps of information assembled from every corner of the universe. There are letters, scraps of newspaper, and scribbled notes from some very surprising people. Matt Savage – he who redesigned the Daleks – has drawn us Greek vases, cave paintings, and comic strips. And they're all amazing!

"The second story that the book is telling is the factual history of *Doctor Who*. It's an oral history compiled from contemporary and brand new interviews. It's celebratory, it's candid, and it contains the occasional surprise."

His Lives and Times includes contributions from a wide variety of individuals including: Colin Baker, John and Carole E Barrowman, Tim Berners-Lee, Nicholas Briggs, Jenna Coleman, Paul Cornell, Russell T Davies, Peter Davison, Terrance Dicks, Neil Gaiman, Mark Gatiss, Waris Hussein, Bonnie Langford, Paul McGann, Steven Moffat, Matt Smith, Lalla Ward and Marcus Wilson.

Marcus Hearn's *The Vault* goes behind the scenes of the production of the TV series, from 1963 to the present day and draws on unseen and iconic material from the BBC archive and private collectors.

"*The Vault* tells the 50-year history of *Doctor Who* in several ways," Marcus tells **DWM**. "The illustrations tell the story through objects such as items from the BBC archive, props, costumes, toys and other ephemera. We've been busy tracking down and photographing these rarities since last year. The text tells the story of the programme through a combination of historical and thematic entries, arranged on a year-by-year basis. Every single television story is mentioned along the way, so in that respect it's complete. In other ways it's a selective look at what makes *Doctor Who* unique."

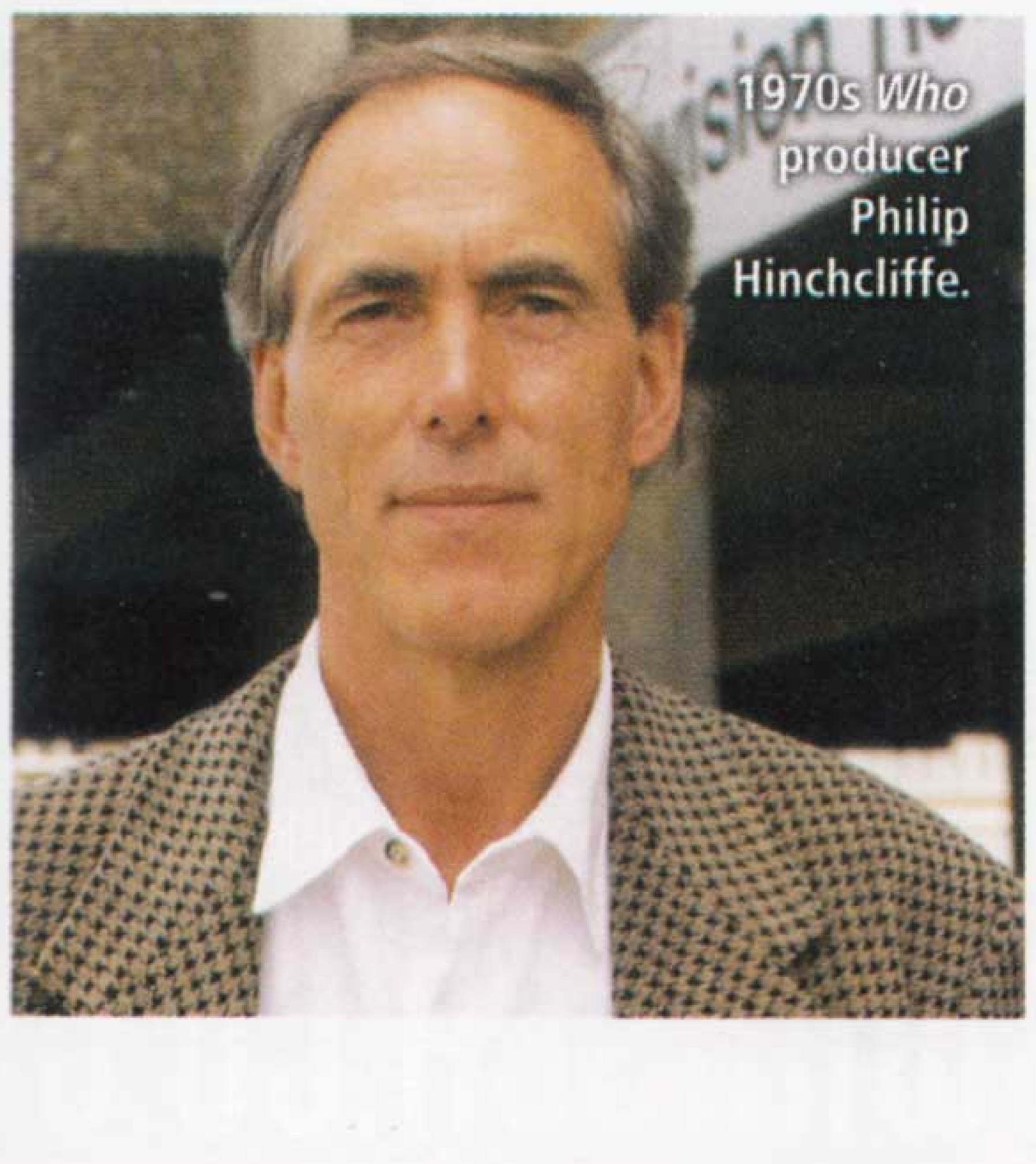
The Vault is due to be published in hardback on 24 October, RRP £30.

Hinchcliffe returns with two new audio dramas

Philip Hinchcliffe, who produced *Doctor Who* from 1975 to 1977, is returning to write for the Fourth Doctor and Leela, in an audio drama collaboration with Big Finish.

Doctor Who: Philip Hinchcliffe Presents is a box set of two brand new audio adventures that Big Finish promises will evoke the tone of the series from his era.

"When we were recording Series Three of *The Fourth Doctor Adventures*, Philip asked if he could come along to the studio and observe," says producer David Richardson. "Tom Baker and Louise Jameson were thrilled to have him there, and they both enthused to him about what a great time they were having working for Big Finish. After the recording, Philip took me and executive producer Nicholas Briggs aside, and pitched the idea of doing a set of stories of the kind he would have hoped to have done, had he stayed on to produce the series for longer. We just said 'yes' instantly!"


1970s *Who* producer Philip Hinchcliffe.

The first story in the set will be a six-parter set in Victorian London, written by Marc Platt (writer of 1989's *Ghost Light*), which will be paired with a four-parter.

"My aim with the box set is to create stories that feel they could belong to my second or third season," says Philip. "They are not designed to follow on from my era, more to re-evoke it for fans who enjoyed the originals: and so the Doctor and Leela in these new stories are the same as they were then, in the glorious 70s! That's the beauty of radio – they look and sound the same!

Philip Hinchcliffe Presents will be released in 2014, and is available for pre-order now from *bigfinish.com*.

Big Finish has also announced that its licence to produce *Doctor Who* on audio has been extended to December 2016:

"It's a privilege to be entrusted with making audio adventures for *Doctor Who* for at least another three years," says executive producer Jason Haigh Ellery. "And it's wonderful that we will be able to continue our excellent working relationships with our friends and colleagues at AudioGO and BBC Wales."

David and Andrew with their hoard.

Target Who!

Following a chance discovery on eBay of a large hoard of over 11,000 Target Books *Doctor Who* novelisations, a group of *Doctor Who* fans has devised a plan to support children's literacy in schools, both in the UK and abroad.

'Target Who', as the project has become known, is led by David Dovey and Andrew Ledger. The project has attracted a great deal of interest and enthusiasm, and Target Who is hopeful of expanding its their reach and is eager to keep the momentum going. "We only have a finite amount of books and resources," says Andrew, "so we would love it if readers of **DWM** perhaps gifted a *Doctor Who* book to their local school. And if there are any teachers reading – please get in touch and we can hopefully send some books to their school directly."

For more details visit Target Who's blog at *targetwho.blogspot.co.uk*.

TARDIS Console on Display

■ The TARDIS console built for *An Adventure in Space and Time*, the forthcoming drama written by Mark Gatiss, based on the early years of *Doctor Who*, will be on display at Comic Con in Paris from 4-7 July. Mark will also be in attendance at the event to take part in an interview panel and sign autographs. After appearing at this event, the console will be installed at the *Doctor Who* Experience in Cardiff, where it can be seen throughout the summer.

Tennant Tops Poll

■ A survey recently conducted by YouGov of 1,974 British adults across all demographics, revealed that 31% of them were interested in watching *Doctor Who*. Of that number, 43% said that the Tenth Doctor (David Tennant) was their favourite. Tom Baker was second with 16% of the vote with Matt Smith third, on 14%.

Doctor Who Adventures Goes Fortnightly

■ Since 5 June, *Doctor Who Adventures* – the magazine for younger fans – has returned to a fortnightly publication schedule, now on sale every other Wednesday. The option to subscribe has now been withdrawn. The publisher, Immediate Media, said: 'The move will allow the editorial team to put more into every issue, making each one more of an event. *Doctor Who Adventures* magazine will continue to be available at a wide range of retailers and newsagents across the UK and is now also available as an iPad and iPhone app.'

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BEYOND THE TARDIS

When they're not travelling through time and space, what else are the stars of *Doctor Who* up to...?

COMPILED BY **DOMINIC MAY**

Matt Smith, Jenna Coleman and Steven Moffat accept *Doctor Who*'s Peabody Award.

Taking the Peabody

■ *Doctor Who* was announced as the winner of a prestigious Peabody Award at a ceremony in New York on 20 May, with **Matt Smith**, **Jenna Coleman** and **Steven Moffat** on hand to accept the trophy.

Curious Imaginings

■ On 11 July **Matt Smith,** who appears on video for *A Curious Night at the Theatre* at London's Apollo on 1 July with Tea at the Ritz with him as one of the autism charity auction prizes, hosts the Worldwide Finals of Microsoft's Imagine Cup global student software competition in St Petersburg, Russia. Matt expounded on his future directing ambitions in a *Telegraph* interview on 30 May. **Jenna Coleman** attended the *Glamour Women of the Year Awards* on 4 June, then met the Queen at the opening of the new BBC Studios in London on 7 June.

Up the Women.

Arthur Once

■ Matt and Jenna linked up with **Arthur Darvill** backstage following his performance as the Guy in *Once* on 21 May with his official opening on 29 May, marking the show's 500th Broadway performance. He featured in a semi-naked photo-shoot for *Fishlove*, campaigning to reduce European fishing and plays Harry Stafford in BBC One's *The White Queen*'s final three episodes from 4 to 18 August directed by **Colin Teague**.

Black Guardian

■ **Karen Gillan**, who attended a Cannes Film Festival *Not Another Happy Ending* screening in May and has completed work as Lily in *The List*, is shooting space superhero feature film *Guardians of the Galaxy* in the UK as the lead female villain for August 2014 release. **Alex Kingston** made a *One Show* appearance on 5 June promoting her Manchester International Festival Lady Macbeth performance, to be streamed via National Theatre Live to cinemas on 20 July.

Vote for Hynes!

■ *Human Nature*'s **Jessica Hynes** created, wrote and starred in three-part women's suffrage comedy series *Up the Women* from 30 May to 13 June on BBC Four. Also starring were *A Town Called Mercy*'s **Adrian Scarborough** and *The Sontaran Stratagem*'s **Ryan Sampson**.

No Hols for Ten

■ On 13 November **David Tennant**'s *Richard II* from Stratford-upon-Avon will stream into cinemas and two days later into 1,000 schools including a Q&A hosted by **Konnie Huq**. David has been filming the comedy movie *What We Did on Our Holiday* in Scotland. He attended *The Festival de Télévision de Monte-Carlo* during June, voiced Oscar's Brain in US Disney Channel's *Fish Hooks* episode *Live at the Hamsterwood Bowl* on 21 June and provided sleeve notes for The Proclaimers' *Best of* compilation, which is out in July.

Stars in JB's Eyes

■ **John Barrowman**, who appeared on *The Marie Osmond Show* on 13 May, hosts ABC's *Sing Your Face Off*, airing for six weeks this summer in which five celebrities are transformed into iconic music performers before a judging panel.

Gatiss for Corrie

■ **Mark Gatiss**, who was Joan Crawford in Sky Arts' *Psychobitches*, plays Menenius in Shakespeare's *Coriolanus* at London's Donmar Warehouse from 6 December to 8 February with a NT Live cinema broadcast on 30 January. A *Luther* Series Three BAFTA preview was held on 19 June with the **Neil Cross** drama featuring **Paul McGann** as Mark North returning to BBC One very soon.

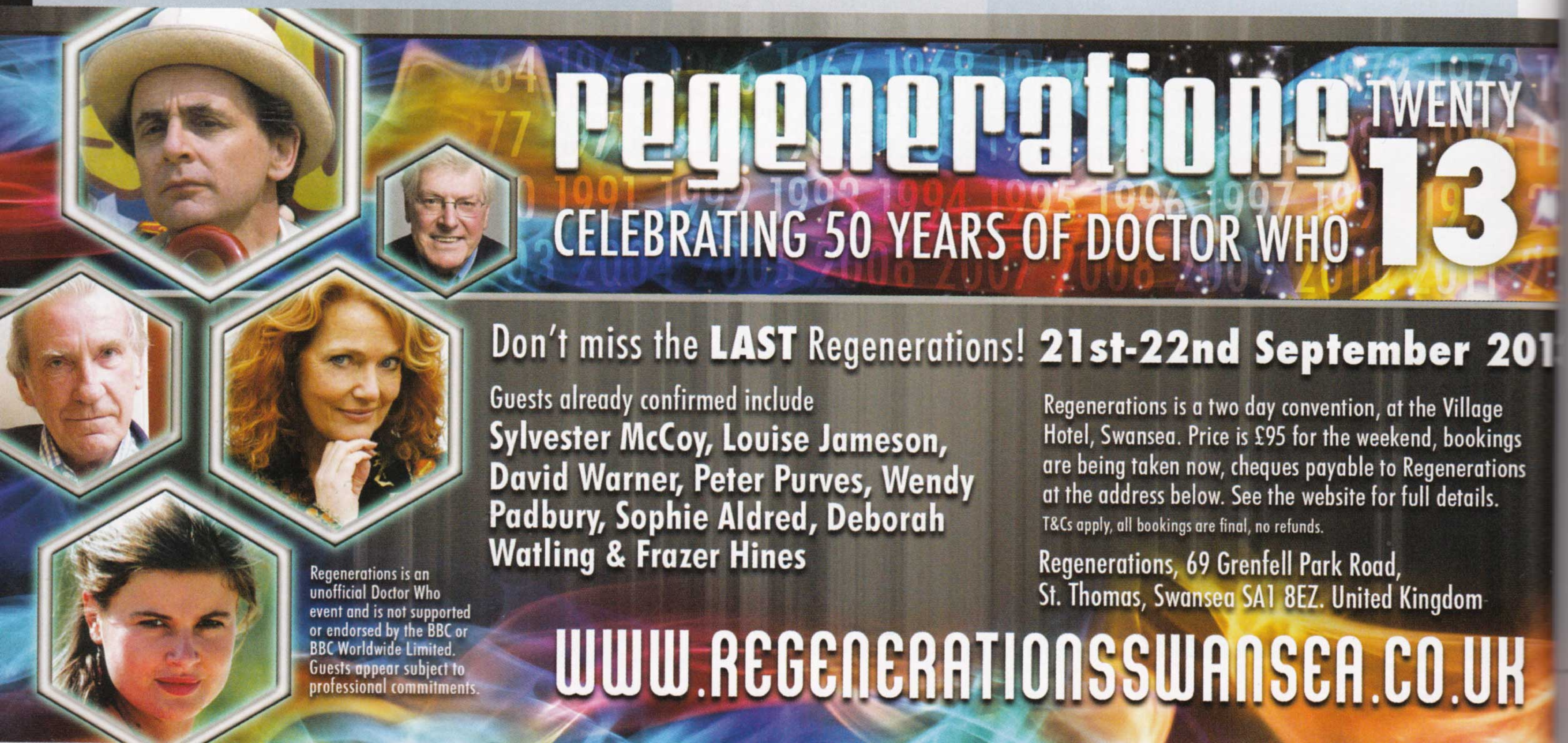
Pamela Stirling.

BAFTAs

■ **Steven Moffat** repudiated Benedict Cumberbatch's announcement of *Sherlock*'s recommission (**DWM** 460) as premature at the 12 May *BAFTA TV Awards*, where **Olivia Colman** collected Best Supporting Actress for *Accused* and Best Female Comedy Programme Performance for *Twenty Twelve*. Best Leading Actress was Eighth Doctor audio companion **Sheridan Smith** for *Mrs Biggs* while *Room at the Top* featuring **Jenna Coleman** won Best Mini Series.

Obituary

■ Former Royal Opera House French language coach **Pamela Stirling**, who played the Louvre guide in *City of Death*, died on 25 May aged 93. **Michael Earl**, an extra from *The Savages*, *The Underwater Menace*, *Spearhead from Space*, *Doctor Who and the Silurians*, *Inferno*, *The Dæmons* and *The Deadly Assassin*, died on 9 May aged 84. In memory of his mother **Caroline John**, Ben Beevers will cycle the *London-Surrey 100* on 4 August for Help for Hospices (to donate text MUMM71 followed by the amount *eg* £5 to 70070). Carry's widower **Geoffrey Beevers** was lately the Queen's Equerry in acclaimed play *The Audience*. **DWM**



regenerations TWENTY 13

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Guests already confirmed include
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Regenerations is a two day convention, at the Village Hotel, Swansea. Price is £95 for the weekend, bookings are being taken now, cheques payable to Regenerations at the address below. See the website for full details.
T&Cs apply, all bookings are final, no refunds.

Regenerations, 69 Grenfell Park Road,
St. Thomas, Swansea SA1 8EZ. United Kingdom

Regenerations is an unofficial Doctor Who event and is not supported or endorsed by the BBC or BBC Worldwide Limited. Guests appear subject to professional commitments.

WWW.REGENERATIONSSWANSEA.CO.UK

PUBLIC IMAGE

How many people have been watching the latest series? Here's all the stats...

COMPILED BY **TOM SPILSBURY**

The series finale of *Doctor Who* was one of the week's most watched television shows.

The Name of the Doctor makes it into TV's Top Ten

The final two episodes of the current series of *Doctor Who* performed decently in the ratings, reversing a downward trend that had affected the previous six instalments.

Last issue we pointed out that *Doctor Who*'s ratings had decreased for six consecutive episodes – a sequence that was unheard of since the William Hartnell years. *Nightmare in Silver* narrowly avoided becoming the first episode in *Doctor Who* history to see a seventh consecutive drop, rebounding from *The Crimson Horror*'s 6.47 million, up to **6.64 million**, becoming the highest *Doctor Who* rating for four weeks. The episode overlapped with the climax of the FA Cup Final on ITV, where an injury time goal from Wigan Athletic saw the rank outsiders beat favourites Manchester City. As a consequence, over 9 million viewers were glued to the final minutes of the match just as *Doctor Who* was starting – which won't have helped the Doctor's viewing figures (the average for the whole FA Cup coverage was just over 5 million).

The final episode of the series, *The Name of the Doctor* saw a very noticeable upswing to the ratings, as the episode averaged **7.45 million** viewers – the highest since season-opener *The Bells of Saint John*, seven weeks earlier. This also propelled *Doctor Who* back into the weekly Top Ten TV chart for the first time since *Bells* – which is a pretty healthy result when you glance at the chart to the right, and see how everything else managed to perform that week.

Overall, these eight spring episodes averaged 7.1 million viewers – fractionally lower than any other run of the show since its comeback in 2005. Yes, the iPlayer figures remain very impressive, but that doesn't completely make up for the fact that there are fewer people actually watching on the Saturday night itself.

When the series returns for its next series in 2014, it will face an interesting test. There will be a new Doctor, and the BBC can't afford to rely on people tuning in regardless. A little bit of promotion wouldn't go amiss; trailers that advertise when the programme is actually *on* would be a lot more use than trailers sending people off to iPlayer. Important though the catch-up viewing figures are, the potential to gain *new* viewers through iPlayer remains limited. Let's hope that the BBC doesn't ever start taking *Doctor Who* for granted... **DWM**

> **'*The Name of the Doctor*'s rating sent *Doctor Who* into the TV Top Ten for the first time in seven weeks.'**

TOP 20 PROGRAMMES 6-12 May 2013

Nightmare in Silver faced tough competition from the FA Cup Final, but still made it into the Top 20.

Pos	TV Series (Channel, day)	Consolidated rating (millions)
1	**Britain's Got Talent** (ITV, Sat)	11.95m
2	**Coronation Street** (ITV, Fri)	8.94m
3	**Coronation Street** (ITV, Fri)	8.93m
4	**The Voice UK** (BBC One, Sat)	8.86m
5	**Coronation Street** (ITV, Wed)	8.64m
6	**Coronation Street** (ITV, Mon)	8.26m
7	**Coronation Street** (ITV, Mon)	8.20m
8	**EastEnders** (BBC One, Thu)	7.88m
9	**The Voice UK** (BBC One, Sun)	7.82m
10	**EastEnders** (BBC One, Mon)	7.56m
11	**EastEnders** (BBC One, Tue)	7.52m
12	**EastEnders** (BBC One, Fri)	7.35m
13	**The Apprentice** (BBC One, Tue)	7.25m
14	**Emmerdale** (ITV, Thu)	7.25m
15	**Emmerdale** (ITV, Wed)	7.10m
16	**Emmerdale** (ITV, Fri)	6.99m
17	**Emmerdale** (ITV, Tue)	6.69m
18	**The Apprentice** (BBC One, Wed)	6.64m
19	**Doctor Who: Nightmare in Silver** (BBC One, Sat)	6.64m
20	**Emmerdale** (ITV, Thu)	6.59m

TOP 30 PROGRAMMES 13-19 May 2013

Pos	TV Series (Channel, day)	Consolidated rating (millions)
1	**Britain's Got Talent** (ITV, Sat)	10.37m
2	**Coronation Street** (ITV, Mon)	9.28m
3	**Coronation Street** (ITV, Mon)	9.01m
4	**Coronation Street** (ITV, Fri)	8.79m
5	**Coronation Street** (ITV, Fri)	8.70m
6	**The Eurovision Song Contest** (BBC One, Sat)	7.83m
7	**EastEnders** (BBC One, Mon)	7.79m
8	**Doctor Who: The Name of the Doctor** (BBC One, Sat)	7.45m
9	**Emmerdale** (ITV, Tue)	7.44m
10	**The Apprentice** (BBC One, Wed)	7.22m
11	**EastEnders** (BBC One, Fri)	7.20m
12	**Emmerdale** (ITV, Mon)	7.16m
13	**Emmerdale** (ITV, Thu)	7.11m
14	**EastEnders** (BBC One, Thu)	7.07m
15	**Coronation Street** (ITV, Wed)	6.92m
16	**Emmerdale** (ITV, Thu)	6.91m
17	**Emmerdale** (ITV, Fri)	6.78m
18	**EastEnders** (BBC One, Tue)	5.94m
19	**The British Soap Awards 2013** (ITV, Sun)	5.77m
20	**Paul O'Grady: For the Love of Dogs** (ITV, Thu)	5.66m
21	**UEFA Europa League: Benfica vs Chelsea** (ITV, Wed)	5.56m
22	**Countryfile** (BBC One, Sun)	5.50m
23	**Antiques Roadshow** (BBC One, Sun)	5.48m
24	**Case Histories** (BBC One, Sun)	5.47m
25	**Have I Got News For You** (BBC One, Fri)	5.42m
26	**Frankie** (BBC One, Tue)	5.32m
27	**BBC News** (BBC One, Sun)	4.85m
28	**Murder on the Homefront** (ITV, Thu)	4.68m
29	**Ten O'Clock News** (BBC One, Tue)	4.66m
30	**The Fall** (BBC Two, Mon)	4.49m

All ratings quoted in these charts are consolidated figures, taking in 'live' viewers and recordings watched within seven days of original transmission (including HD viewers, where programme was simulcast). However, figures do not include online catch-up services (eg iPlayer watched on a PC or mobile), or repeats (such as those on BBC Three, ITV2 or +1 channels). All figures: BARB *www.barb.co.uk*

GALAXY FORUM

Neil Gaiman on upgrading THE CYBERMEN!
WIN! Books, Blu-rays and CDs!
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DOCTOR WHO
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DR. WHO & THE DALEKS
Find out what playing Dr Who meant to the legendary Peter Cushing!

Nightmare in Silver, The Name of the Doctor, a shock announcement from Matt, and a special comic strip… it's your letters!

Matt Smith as the Doctor, in his third-to-last story.

No prizes for guessing what's top of the agenda this issue, so let's leap in to your letters as we all prepare ourselves to say…

GOODBYE NUMBER 11

What a shame to hear that Matt Smith has announced he's leaving *Doctor Who*. Still, four years in the role is a great innings. I'm sad to see Matt go, though. I had high hopes he'd give the Tom Baker era a run for its money, and stay on for a bit longer. He made the role his own and was great with the younger fans of the show, remaining in character whenever entertaining those lucky enough to meet their hero. I wish him all the best for the future, and look forward to an epic end to a great Doctor.

KEITH TUDOR ROMSEY

Time to say goodbye…

There have been some great actors over the years who have played the Doctor. But Matt Smith *is* the Doctor! While all the others played 'their' Doctor, Matt was able to be his own Doctor and also embody all the others too! I feel sorry for the new Doctor; he's going to have to really excel himself if he wants to make the part his own. Matt Smith will be an extremely difficult act to follow. I don't need to wish Matt well; he will be a fabulous success in whatever roles he does in the future!

ANDREW CUMMINS EMAIL

Whilst I can fully understand Matt Smith wanting to move onto other things, it still doesn't make his forthcoming departure any easier to take in. It's such a shame that in *Doctor Who*'s 50th anniversary celebrations, the year will end on a sad note when Matt leaves us in December.

He really has been a magnificent Doctor – his first scenes with Caitlin Blackwood in *The Eleventh Hour* are still the funniest ever in the show, and his grief at losing Amy and Rory in *The Angels Take Manhattan* remains one of the saddest. Matt also brought an alienness to the part, not seen since Tom Baker, and he never gave us anything less than a perfect performance.

If you are reading this Mr Smith – thank you for four wonderful years. You will always rank as one of the best ever actors to play the Doctor. We fans wish you all the very best for the future.

ANDREW ROE MIDDLESEX

Farewell Matt Smith. You leave behind many fantastic episodes, loads of satisfied viewers and, even more importantly, a generation of youngsters (and maybe even some not so young people), who in years to come will say, "You were *my* Doctor…"

ROB IRWIN SYDNEY, AUSTRALIA

STAR LETTER

They said David Tennant would be a hard act to follow. I think Matt Smith will be even more so! He's brought us a delightfully unpredictable, mercurial mixture of character traits – vocal, facial, physical and emotional.

When he was first announced as the new Doctor I bought a second-hand copy of the BBC drama *Party Animals*. Matt didn't play any kind of 'starring role' – but boy, did he steal the show! He held my attention in every scene with those sad old eyes of his. Eyes which, even then, could have witnessed a Time War and so much more besides. I knew straight away that he'd be perfect.

For my money, he's by far the best of the twenty-first-century Doctors (so far!). Matt hasn't let us down, not once – either on screen or off. His enthusiasm for and dedication to the show is well documented by those who have worked with him on a daily basis – and his respect and admiration for all that went before is self-evident.

ALISTER EMAIL

Alister's letter wins him a copy of *Mastermind*, a new audio drama featuring the Master, out now from Big Finish priced £8.99 on CD or £7.99 to download at *www.bigfinish.com*

DOCTOR WHO
MASTERMIND
THE AUDIO ADVENTURES OF DOCTOR WHO

Matt's Doctor, who crash landed in Amelia Pond's garden, survived the Dalek Asylum, died at Lake Silencio, faced the First Question, 'met' and said "hello" for the first time to his oldest flame, the TARDIS, fought Cybermen, Whispermen, Silents and Angels and compelled me to laugh and cry at all the right times… he definitely added to the good things in life. Goodbye, Matt. My Doctor. You are imprinted on my heart(s). Forever. Geronimo!

HARRY DRAPER EMAIL

So Matt Smith will be shuffling off into the Time Vortex in this year's Christmas Special, after four years as the Doctor. I'll be sorry to see him go, although I would have been quite surprised if he had stayed any longer. He'll have done almost as many episodes as David Tennant, and three full seasons plus a bunch of Specials seems to be the current norm.

My personal opinion is that the actor was better than many of the scripts he performed – the Steven Moffat era seems to have been more 'kitchen sink' drama than science-fiction drama, at least in the Pond episodes, and I felt that held the series back. By contrast,

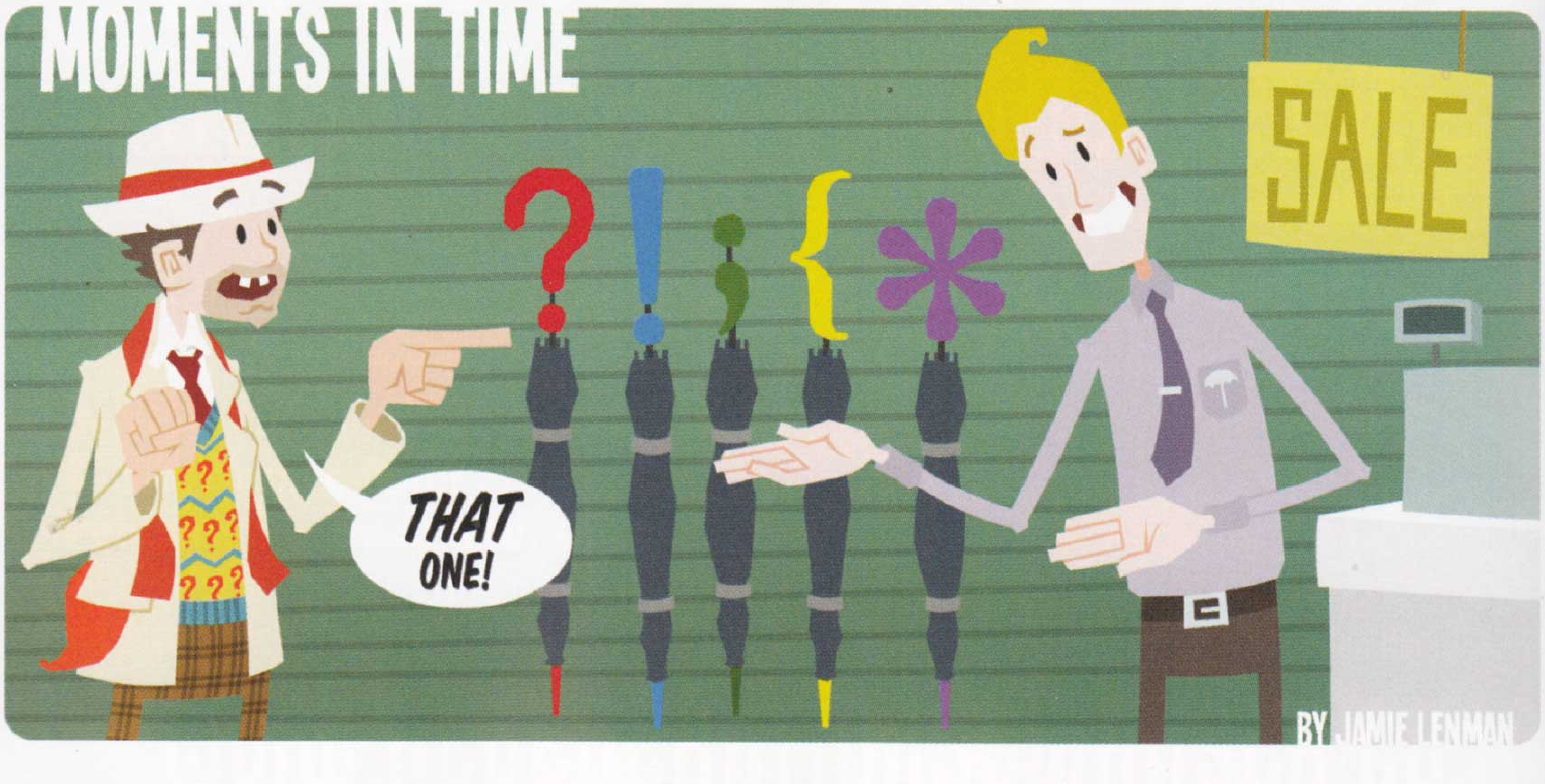
TEXT IN!

Message us from your mobile!

- **MICHAEL TIPPELL** John Hurt is the Doctor – but which one? The Ninth? If so, then the next incarnation will be the Thirteenth – and last – Doctor!
- **BETH RAVENWOOD** The Doctor said to Clara, "He's me, but I never said he was the Doctor." That means one thing: John Hurt is the Valeyard!
- **JOHN HUGHES** So, a 'missing' Doctor. Could the Moff do anything else to wind up the fans on the 50th?
- **SIMON FROST** So now we know who it was that the Doctor saw in Room 11 in *The God Complex*. It was John Hurt's Doctor!

Send your messages by texting DRWHO followed by your name and your message to 80088. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

* SERVICE PROVIDER: SPOKE, 0870 8804869.



the last five or six episodes were a cracking run and it's a shame we won't be seeing Matt performing in many more like these. Since Christmas, he really nailed the performance as an old man in a young man's body, and that put gravity into everything he did.

Also, I do hope we're not about to get a similar announcement about Jenna Coleman. It would be a shame to lose all the regular cast, especially when she has been such a bright, engaging addition to the show.

MIKE SIVIER WALES

Let's travel back in time now, to the final two episodes of the latest series...

DREAM? NIGHTMARE?

Neil Gaiman has done an incredible job of reinventing the Cybermen. We have the tall, brooding silent killers back once more. The writing was superb and I especially enjoyed the conflict within the Doctor's mind.

IVAN ROUTLEDGE WAKEFIELD

When we heard the Cybermen were getting a redesign and that Neil Gaiman was writing them, I thought, 'Brilliant! Finally, a story with the Mondas Cybermen restored'. Did we get that? Sadly no. I liked the new design, despite looking like it was influenced by the *Iron Man* films. The problem was they were so underused. The fast mode effect wasn't needed – the whole point of the Cybermen is that they don't need to run, as they never tire. Also, the part where the Cyberman removes his head and pops it back on was silly: there are supposed to be human organs in there, so how can body parts be removed? They just seemed like robots in this story, with hardly any lines.

CHRIS CLARK EMAIL

"You will be upgraded!" The new Cybermen were a hit – but *Nightmare in Silver* gets a lukewarm response...

I thought Neil Gaiman's script was very cool and clever (to use the favourite words of each half of the CyberDoctor) and this episode showcased outstanding acting from Matt Smith and Jenna-Louise Coleman, particularly the latter who played her commanding role superbly. But the biggest praise has to go towards the redesign of the Cybermen who are back to their most chilling with their 1960s-like faces, super-speed and the ability to overcome any obstacle with a quick 'upgrade'.

NICKY ROWE EMAIL

Maybe it was a case of 'Difficult Second Story Syndrome' but I'm afraid I wasn't totally blown away by the latest Cyber tale. I mean, I've spent the last 25 years intermittently grumbling about that stupid golden coin sequence with Ace in *Silver Nemesis* – but that's looking a lot more sensible now in comparison to slapping a Golden Ticket on the cyber-cheek. And I realise that Porridge was trying to go incognito, but if he knew that all he had to do was order the planet blown up and they would all be teleported to safety – well, why didn't he do it a lot, lot sooner?!

On the plus side, the new Cybermen look great and their ability to now upgrade on the spot is really very chilling – an enemy that instantly adapts to any weakness... Very scary!

ANDREW CURNOW EMAIL

There are some obvious comparisons between Neil Gaiman's new Cybermen and the Borg from *Star Trek*, particularly their hive mind, and the way they try to assimilate the Doctor into their Cyberiad. Matt Smith was brilliant as he portrayed the conflict within him, and this was undoubtedly one of his best performances yet, although it does mirror Captain Picard's transformation into Locutus in *Star Trek: The Next Generation*.

PAUL BOWLER EMAIL

Matt Smith did a brilliant job portraying the Doctor and seeing him switch so swiftly between the good Doctor and the evil Cyberman Doctor was both interesting and entertaining.

My favourite scene was when the planet exploded with the Cybermen on it and the Doctor almost smiled before it happened. It's a rather drastic character development – never in the past would he have found any enjoyment in such cold genocide, and yet there it was. I enjoyed it, because that sort of character development, where he changes over time, is exactly what I look for and adore.

TAHEA CHAN EMAIL

@DWMtweets

Join other DWM readers on Twitter!

- **@misterphipps** I want the new Doctor to announce himself via a comedy single, *a la* Jon Pertwee's *I am the Doctor*.
- **@clickclickdrone** Given that the first Eleventh Doctor story was called *The Eleventh Hour*, will the first Twelfth Doctor story be called *Twelfth Night*?
- **@Little_Miss_Who** Just finished all the **DWM** comics, in order, from issue 1 to 461, and I have to say, a perfect ending!
- **@face_4radio** Ian and Barbara getting married was a magical thing to see. It was a beautiful moment in comic strip history.
- **@Amypondfan4eva** Ugh, I cannot wait for November! Honestly, I might have to go find my TARDIS and travel to November, like, now!

Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue...

A woeful misuse of the new-look Cybermen, despite the fact that they were realised brilliantly, with great upgraded vocals and excellent design. The story was wittily written but it felt a little rushed and the Cybermen needed to be more centre stage.

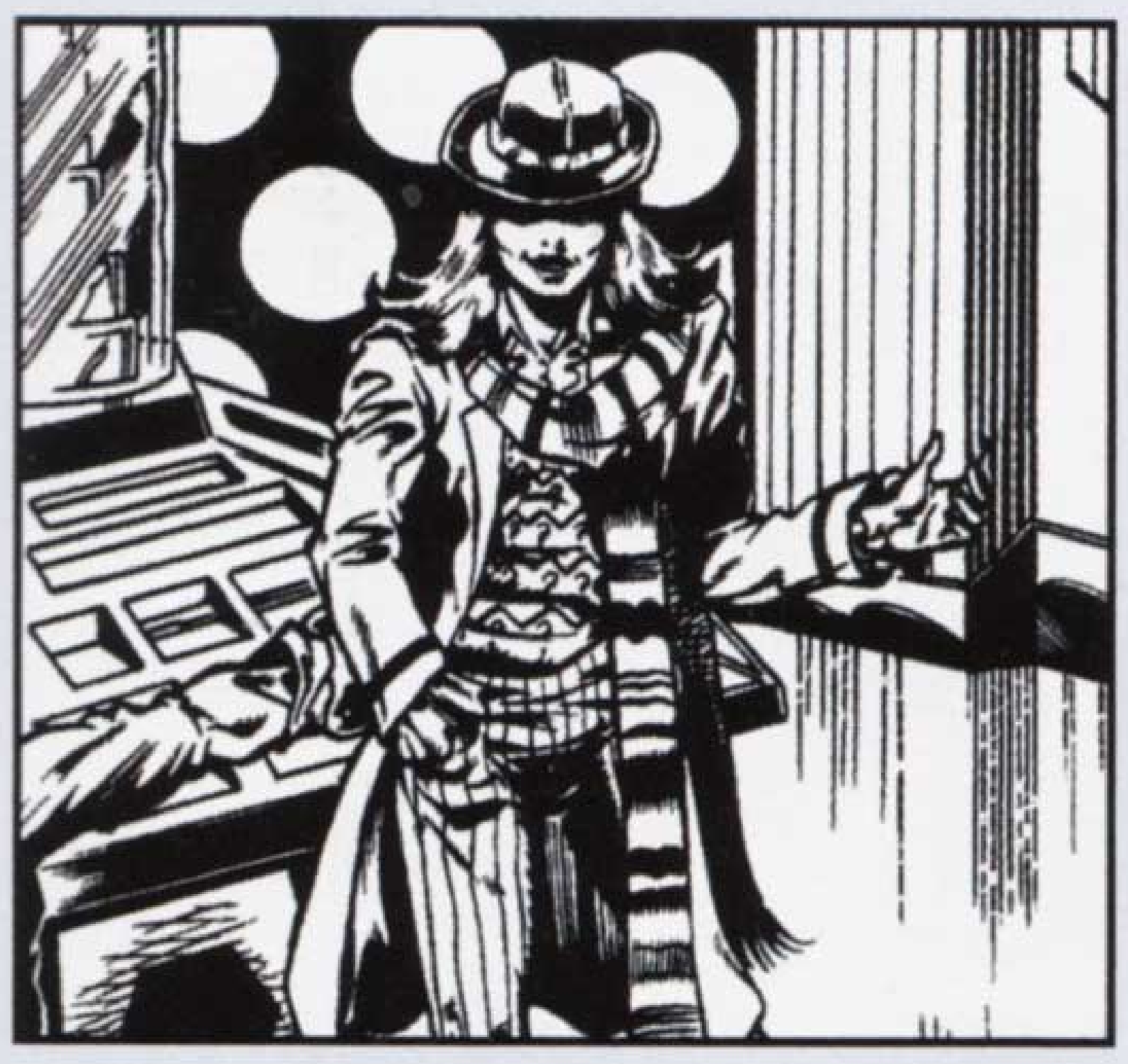
DAVID WATTS EMAIL

Why is the Doctor so irresponsible with kids? Couldn't he have let them run around in the TARDIS? I'm sure there's lots of things in there to interest them.

ARTHUR D DAVIS EMAIL ►

THE PLANET OF DECISION!

The news of Matt Smith's departure from *Doctor Who* has brought with it all sorts of speculation about the next Doctor, and the possibility that he could become a she in his... er, *her* next incarnation. The *Doctor Who* comic strip did it years ago, of course (well, *sort of*), as you can see from the picture below. But what would a genuine female Doctor be like? Would it be a good idea for the Doctor to change gender – would that be something you'd like to see? Perhaps there are actresses you'd like to see in the role? Or would you find it difficult to accept this change to the programme, and you'd rather see the Doctor remain male? It's a hot debate and no mistake – so when you've made up your mind, simply visit...

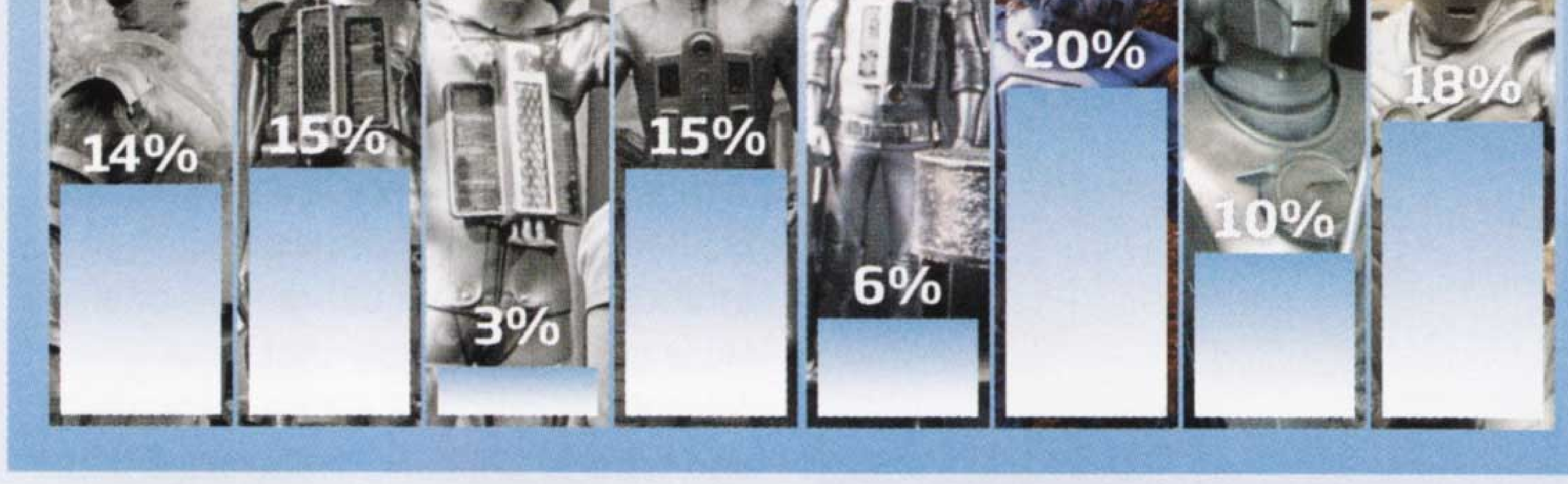


tinyurl.com/ornjsy6

... to cast your vote. We also want to know whether you are male or female yourself, so please choose the appropriate option in the survey. The poll will close on Friday 2 August 2013, and we'll reveal the results in issue 464. There are no prizes, it's just for fun.

In **DWM** 460, we asked you which design of Cyberman you thought was the best. It ended up being an extremely close-run thing, but ultimately the 1980s Cybermen, first seen in the Fifth Doctor story *Earthshock*, came top with 20%, with the latest variant of the metallic monsters from Neil Gaiman's *Nightmare in Silver* coming a close second with 18%.

Two styles of 1960s Cybermen – from *The Tomb of the Cybermen* and *The Invasion* – were joint third with 15% each, while the original design from *The Tenth Planet* got 14%. The 'Cybus' design first seen in 2006's *Rise of the Cybermen* polled 10%, while the *Revenge of the Cybermen* design had 6% and the type seen in 1968's *The Wheel in Space* had just 3%. Excellent!



WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

Matt Smith and David Tennant – both in costume as the Doctor! – talk candidly on the set of the 50th Anniversary Special about their co-star. Unmissable! Search YouTube for: **Matt David 50th**

The Doctor warns of the terrible threat of the 'BAFTA creatures' at the 2013 award ceremony. Shame he didn't win one this year... Search YouTube for: **Doctor Clara BAFTA BBC**

-breaki show

Actors Peter Davison, Janet Fielding, Sarah Sutton, Matthew Waterhouse and director Graeme Harper celebrate the Fifth Doctor's era at the BFI. Search YouTube for: **BFI Androzani**

Sontaran butler Strax faces his toughest opposition yet – a crowd of inquisitive human children! See what happens during his interrogation... Search YouTube for: **Kids Ask Strax**

DOCTOR WHO
THE TWO DOCTORS

Young fan Callum Metcalfe takes us through his collection of Sixth Doctor DVDs and explains why Colin Baker is just so brilliant. Search YouTube for: **Calum Metcalfe Colin Baker**

◄ I'm fed up of seeing women in *Doctor Who* portrayed as sexy puzzles that the Doctor needs to unravel, and I've been unhappy with the portrayal of Clara as this from the start. The line "a mystery, wrapped in an enigma, squeezed into a skirt that's just a little bit too tight" was unnecessary and spoiled an episode which I thought showed Clara in the best possible light, taking control and working independently of the Doctor.

I wish the writers would stop feeling the need to have these unpleasant moments, such as the Doctor kissing characters without consent or invitation, like kissing Jenny in *The Crimson Horror* – something she clearly didn't want to happen. It makes the Doctor seem creepy, with no respect for other people's boundaries, and it's ruining a character that I grew up with and love. I want to feel like the Doctor is making people feel safe, not acting in a way that makes them – and me – feel uncomfortable.

RACHEL BOND EMAIL

A mixed response for *Nightmare in Silver*, then – but what about the series finale...?

TOMB RAIDERS

I have just watched *The Name of the Doctor*. Wow! There are now footprints on my walls. For me there was one thing that highlighted Moffat's precision and skill more than anything, and that was his use of imagery to bookend the series. I don't think it is a coincidence that last autumn's series opened in *Asylum of the Daleks* with a gigantic ruined statue of a Dalek in an eerie Skaro graveyard, and this episode featured a gigantic ruined TARDIS, a monument to our fallen hero.

I also don't think it is a coincidence that both of these episodes conclude with the Doctor heroically carrying the prone body of his brave companion. In both episodes we also witnessed the Doctor and his companion(s) plunging from high above a planet down to its surface. The bookend-ing didn't finish at imagery either. The mystery of Clara, which began in *Asylum*, was also resolved in this episode.

These bookends and repetitions gave the series a much-needed feeling of togetherness; a sense of planned anthology.

JACK GREEN MANCHESTER

After two viewings of *The Name of the Doctor*, I am still in happy anticipation of where the character will go from here and how the Doctor will continue to be developed. *The Name of the Doctor* is a perfect, if mind-bending, step in an exciting new direction. The Doctor's character has become more multi-layered and multi-dimensional. He is no longer simply that mad adventurer who just flitted from place and time to time and place. It's time to see a different kind of Doctor, to learn about the choices that drove him and drive him.

The Great Intelligence: Moody so-and-so.

MARIE PARSONS EMAIL

Vastra, Jenny and Strax are always great value. I love the idea of Strax going to really rough pubs and picking fights on his day off! The Whispermen were an eerie bunch but it would have been nice to know more about them.

Having the Doctor's enemy rip his life apart was a very dark moment, with so many dying as a result and chaos reigning. Dorium's prophecy came true: we don't know the name, but we know the consequences of it being used.

JAMES SLOAN EMAIL

I loved *The Name of the Doctor*, but I was really confused when the tomb opened as I didn't realise the Doctor was saying "please" and I thought he had a name like 'Fleance', or something, and he was saying it weirdly. I had to rewind that part a few times until I realised he was saying "please" – and I thought 'thank God' because that name does not suit the Doctor.

BOBO EMAIL

The scenes set on Gallifrey were fun, as was the cliffhanger. But as someone who remembers watching *An Unearthly Child*, the rest was far too complicated, I'm afraid!

ADRIAN LAST NORWICH

The opening scene of *The Name of the Doctor* suggests that the Doctor assumed his title whilst still on Gallifrey. So could this indicate that the word 'Doctor' means something else in its original Gallifreyan and only came to mean what we now understand by it because of the Doctor saving/healing people on Earth in centuries gone by? Put another way: did our understanding of the word 'doctor' came from the Doctor and not the other way round?

PETER EFFER WALTHAMSTOW

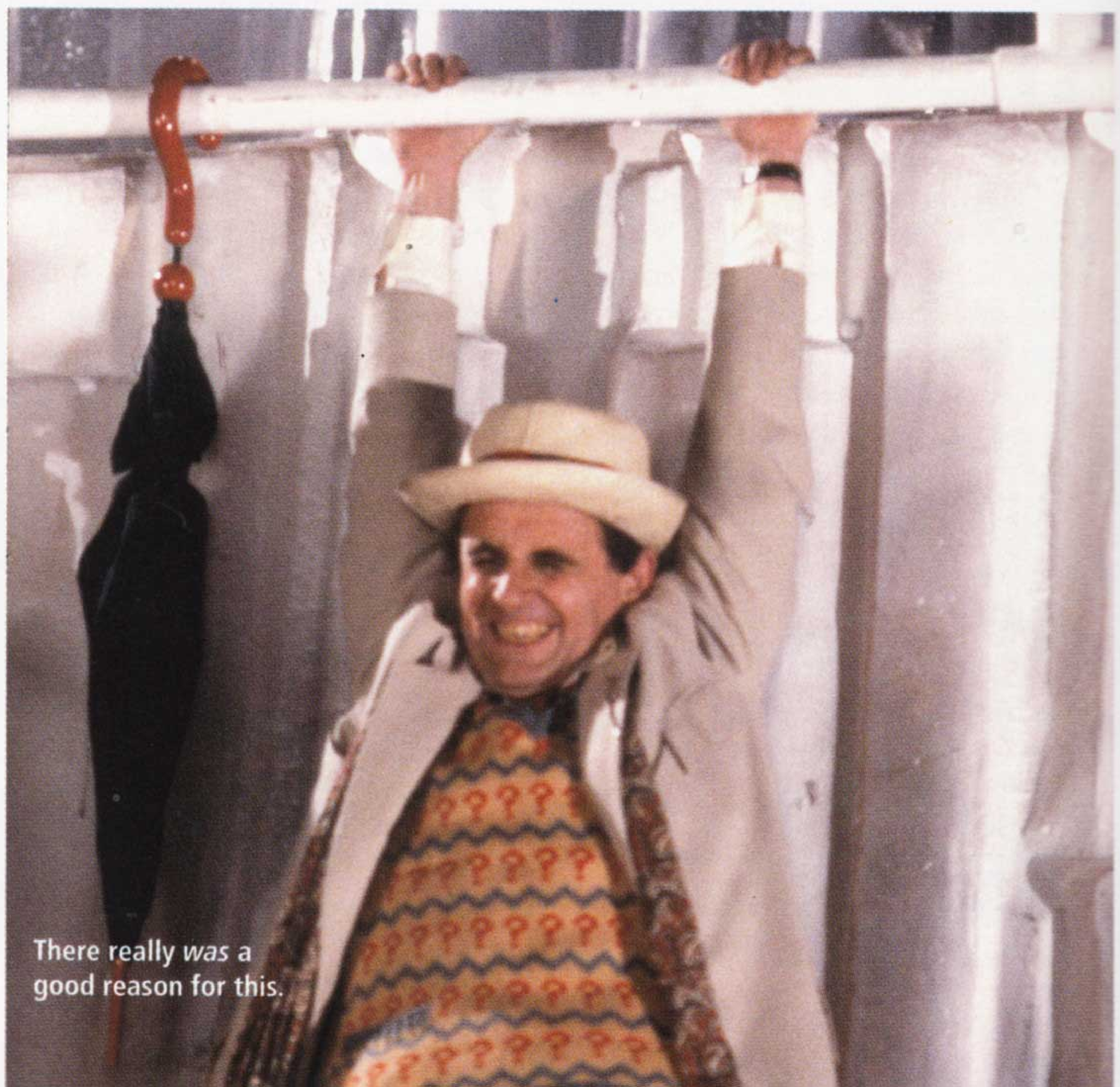
In **DWM** 379's *Fact of Fiction* for *Image of the Fendahl*, Alan Barnes pondered a mystery that occurred in Part Two. Who unlocked the door to the storeroom to let the Fourth Doctor escape? Well, six years later, we have the answer! *It was Clara!* I wonder if she's behind other mysteries of past *Doctor Who* stories that were left unsolved until now?

LEE ROBERTS EMAIL

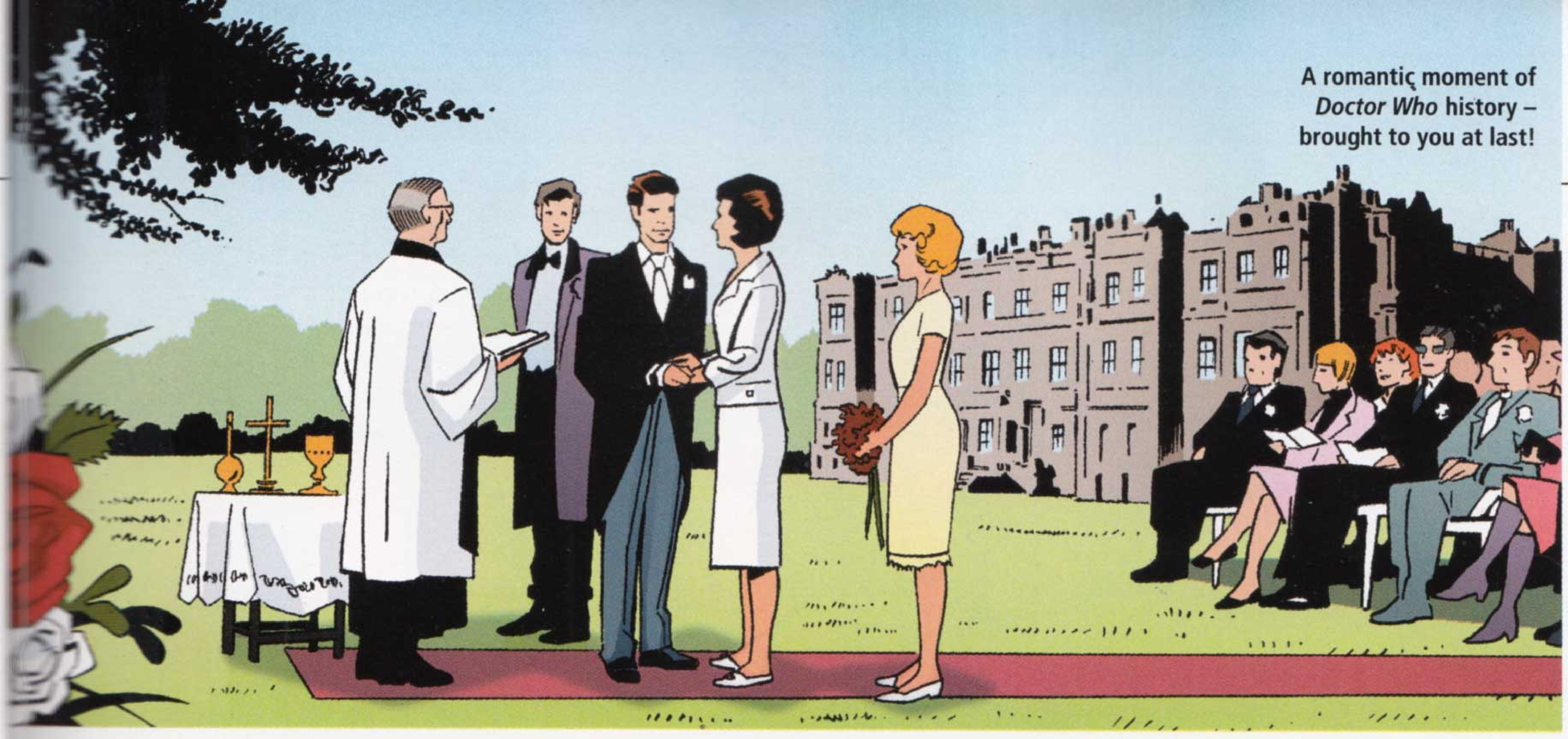
Through the depths of time there has been one question that has plagued *Doctor Who* fans for over 26 years. Thanks to Steven Moffat it has been revealed in the episode *The Name of the Doctor*. No, I'm not talking about the Doctor's name – any fan knows that was printed in the book *The Making of Doctor Who* back in 1972, and they even splattered it across Rassilon's tomb in the *The Five Doctors*.

No, the real question that has stumped us for all these years is 'Why did the Seventh Doctor climb down an ice cliff in *Dragonfire*?' Now, all is revealed, as it was the Great Intelligence who, in his quest for vengeance, forced him down there! Thank goodness Clara was there to put things right and it wasn't just a rubbish cliffhanger. We fans can now sleep soundly in our beds clutching our Target novelisations, as we realise the universe is back in order.

STEVEN PATTERN EMAIL



There really *was* a good reason for this.



A romantic moment of *Doctor Who* history – brought to you at last!

From the TV series to the comic strip – and the climax of *Hunters of the Burning Stone*...

BURNING BRIGHT

I cannot tell you how overwhelmed I felt reading Part 5 of *Hunters of the Burning Stone* in **DWM** 460 – the journey throughout this story has been superb and when Ian convinced the Doctor that he must forgive himself, tears welled in my eyes. The comic strips are always of a high calibre, but for me, this has been the most emotional of all and I would certainly rate this story 11 out of 10.

SHANI COSSINS WANTIRNA, AUSTRALIA

Well done **DWM** for your fantastic 50th anniversary comic strip. In particular, I refer to Part 5 in **DWM** 460, which from the start was packed with brilliant ideas and equally stunning artwork. My favourite bit, of course, was the journey through all of the Doctor's lives. I spotted cavemen, Daleks, Zarbi, Mechonoids, Aztec priests, Ogrons, Cybermen, Sycorax, Ice Warriors, Sutekh, Haemovores and Yeti – but there were doubtless far more, and that's before I even mentioned all the homages to past companions and settings. Add on the completely unexpected twist at the end, and all I can say is 'wow'!

TOM FISHER EMAIL

Wow, is all I can say at this exact moment! **DWM** 460's comic strip has been utterly mind-blowing! How are these writers and artists not working on the TV show? They would be absolutely fantastic! The scenes and the magnificent dialogue fit in perfectly with the characters. It's like watching an episode of the real thing. The close-up of the Doctor shedding a tear at Ian's words was quite emotional.

I haven't read many comics before, but I'm really starting to love them. Thanks **DWM** and all the lovely people behind this brilliant work of art! It has been very uplifting!

LOUISE MARIA (16) CHELMSFORD

Thanks to the comic strip in **DWM** 461, we finally know why the TARDIS has taken the Doctor to so many dangerous locations over the last 50 years: she's cross with him for breaking her chameleon circuit! The brassed-off box must have thought "Ow! That really hurt!" when he sonicked her system, and then "Right, I'll show you..." She then proceeded to dump him back in the stone age before stranding him on Skaro... and she's been taking him to perilous planets ever since! Hell hath no fury like a TARDIS scorned...

CATHY THOMAS EMAIL

Thank you for *Hunters of the Burning Stone*! My 10-year-old daughter Emily has been avidly reading it every month, and lately she has been pestering me to watch the 'caveman episode' it's based on. I said, "Well, it's very old, black-and-white, and quite slow – are you sure?" Yes. She was sure. So we settled down with her sister, Rose, and started watching.

I honestly expected them to get fed up by halfway through the second episode. But they devoured each episode one after another and thoroughly enjoyed it, wanting to see more like it. Now if that isn't a testament to the genius of the show's creators, and the enduring magic of the show in its 50th anniversary year, then I don't know what is! As for the comic strip itself, well, last issue actually moved me to tears... Thank you!

JOHN FOX EMAIL

Wow, wow and indeed wow. What am I talking about? *Hunters of the Burning Stone*, that's what. A truly epic storyline from Scott Gray and beautifully drawn by Martin Geraghty, here was a comic strip that really celebrated *Doctor Who*'s triumphant 50 years.

Tying everything back to the very first episode broadcast in 1963 whilst also building on the magazine's own mythology, *Hunters of the Building Stone* delivered such fan-pleasing nods to the past as Ian and Barbara finally getting married (if it's in the magazine, it's canon!) to an explanation of why the TARDIS doesn't change appearance. An absolute triumph. Thank you to everyone involved.

KEVIN MULLEN LIVERPOOL

I've very much enjoyed the *Hunters of the Burning Stone* strip. However, demigods or not, how do the Tribe of Gum breathe in space? Personal protective force fields, maybe? Then there's the issue of how Za and Barbara were able to have a conversation in Part 5. Space is a vacuum – sound in itself can't be carried across it!

C GUDGEON EMAIL

Writer Scott Gray replies: "While the Tribe supplied the raw power for their armour, the Prometheans were behind its design. They gave the Tribe the ability to survive (and communicate) in space. Yes, force fields were in use. Glad you enjoyed the story!"

RAY'S VISION

I enjoyed Marcus Hearn's well-researched article about Raymond Cusick [**DWM** 460] but felt angry at his closing paragraph: 'It was clear from this exchange [between Cusick and designer Ed Thomas] that Cusick's vision of the future belonged to the past'.

Cusick with his creation(s)

There is nothing intelligent about the recent Dalek design of showing bolts and rivets on its casing. The original Daleks were clearly meant to be made of an *alien* material, just as their original city was built to accommodate them and not humans, which is why humans had to stoop to get through the doors. The current designers keep making the same mistakes with their monster re-designs... all sleek, from the Cybermen to the Ice Warriors and, from the photograph you have published, the Zygon too. They keep missing the originals USPs, to use a modern term! At least the *Victory* Daleks dispensed with the rivets and bolts look even if they were too big and mis-shapen.

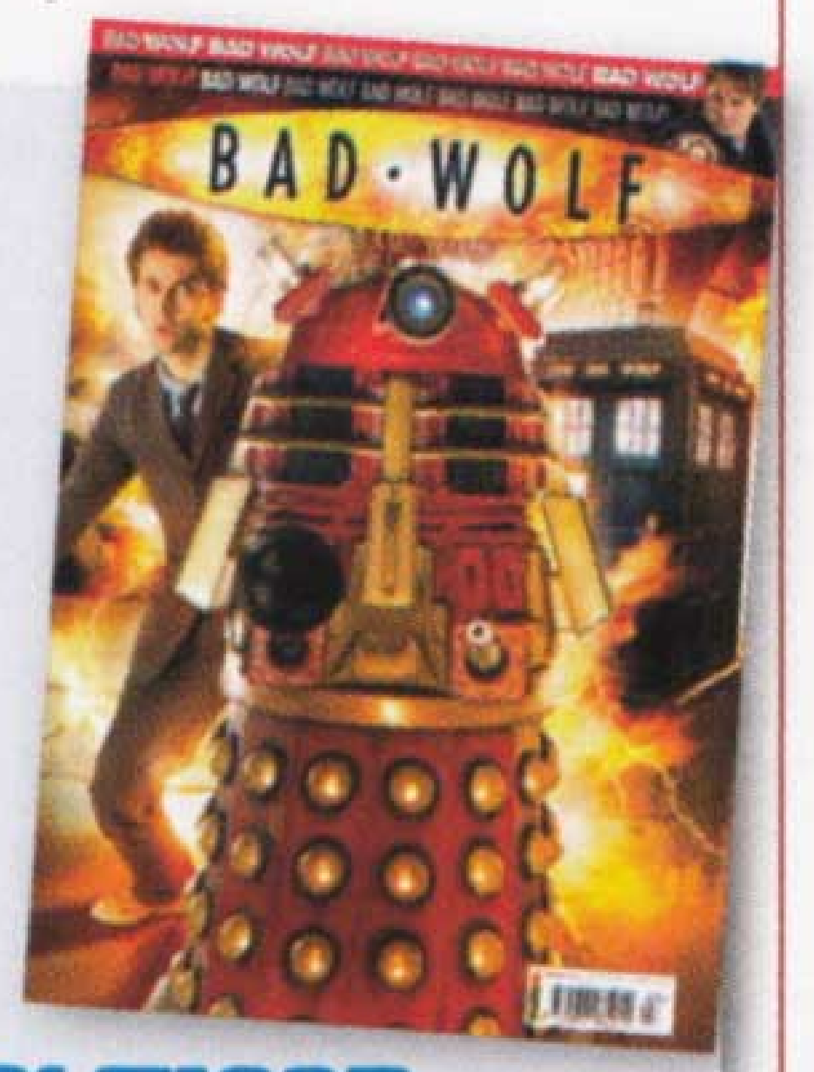
GORDON BLOWS MANCHESTER

AND FINALLY...

It's entirely appropriate that Silence would fall during the show's 50th anniversary. After all, silence is... golden. (Boo hiss yerself; I can't be the only person to come up with that joke?)

KEVIN McDOUGALL EMAIL **DWM**

ON THIS MONTH... 5 YEARS AGO



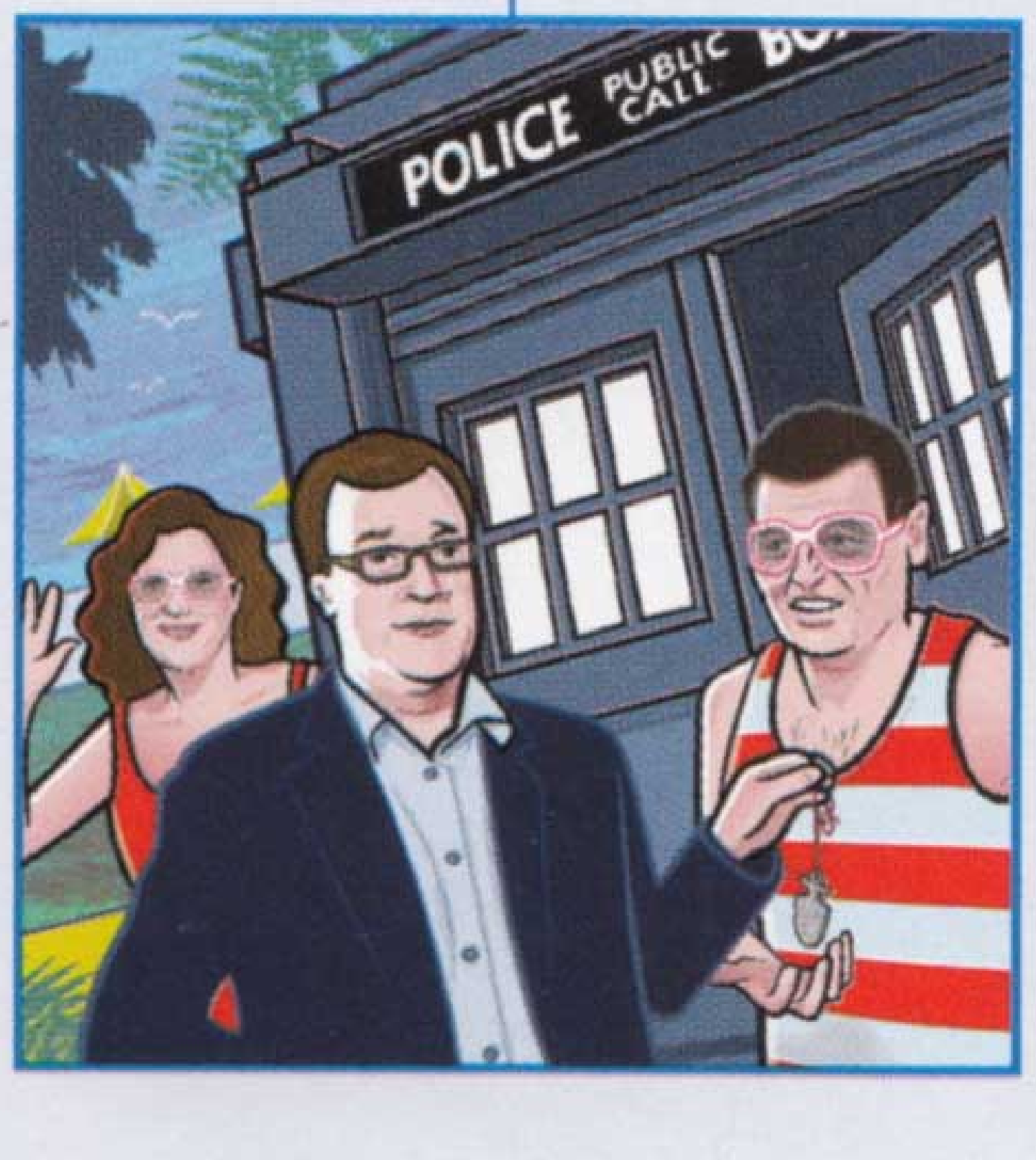
It's June 2008, and for one issue only, **DWM** goes under a new name...

BAD WOLF BAD WOLF

Readers of **DWM** 397 were in for a surprise when they removed the mag from its polybag. To tie in with the shock ending of *Turn Left*, shown just five days before the issue's release, the words '**Doctor Who Magazine**' were replaced with 'Bad Wolf, Bad Wolf'!

CHANGE AT THE TOP

There were even bigger changes to be found in *Gallifrey Guardian* – it was announced that Russell T Davies was stepping down as showrunner and Steven Moffat would be taking over. Speaking of his imminent departure, Russell told **DWM**, "Frankly the whole thing came as news to me. I arrived at work that day, to find my desk in the car park. On fire. With the Moffat Praetorian Guard (in kilts) barring the doorways. I can take a hint. I'm off to Sky One to help with that *Gladiators* relaunch..."

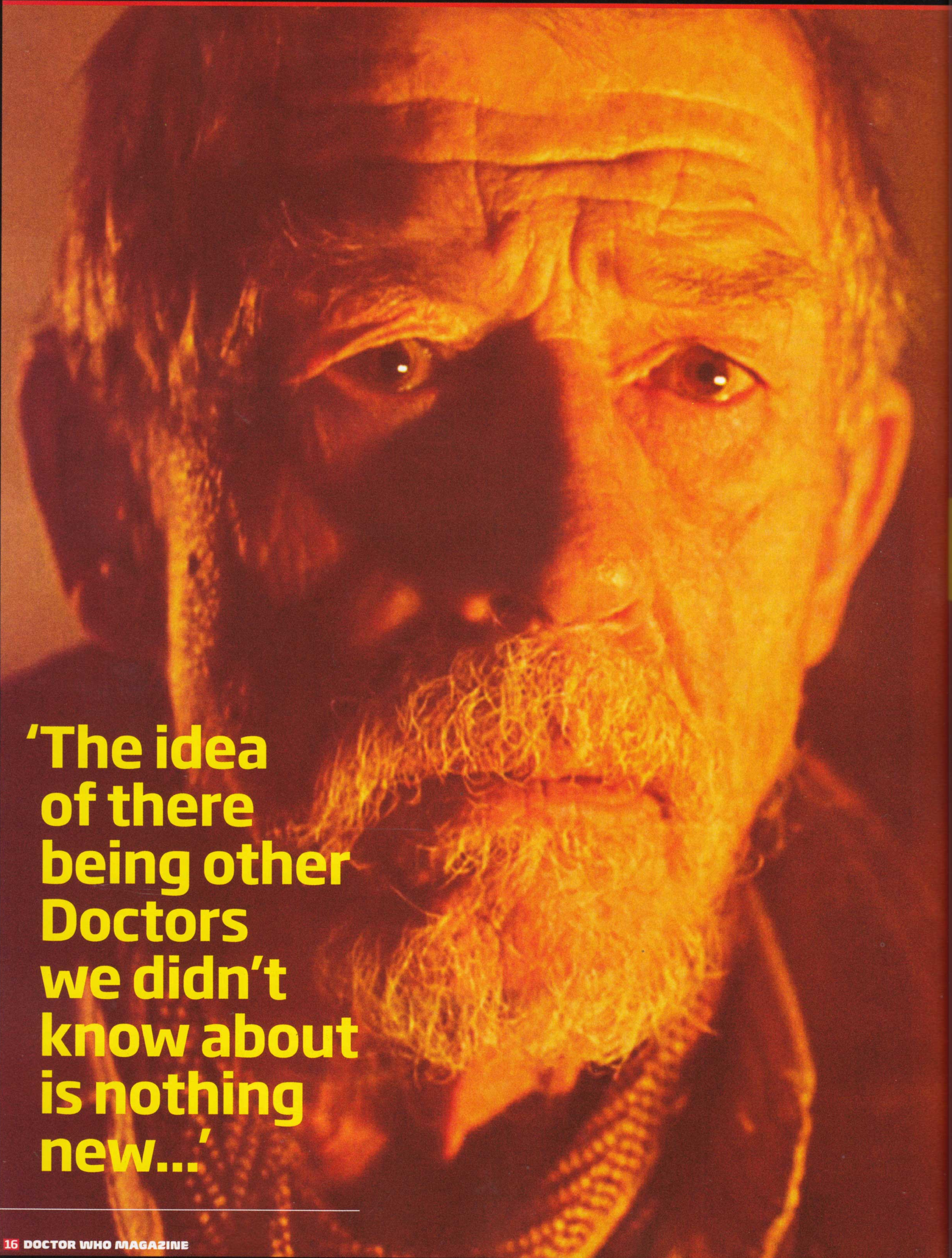


CONFESSION TIME

Meanwhile, Moffat admitted, "My entire career has been a Secret Plan to get this job. I applied before but I got knocked back cos the BBC wanted someone else. Also, I was seven. Anyway, I'm glad the BBC has finally seen the light, and it's a huge honour to be following Russell into the best – and toughest – job in television. I say toughest cos Russell's at my window right now, pointing and laughing..."

THE FUTURE, NOTED

In *Production Notes*, the showrunner-in-waiting revealed how he was offered the job and looked ahead to things to come. 'I'm flashing back from 2010, where [incoming executive producer] Piers Wenger and I are hard at work on Series Five. I can tell you nothing of our plans (except, obviously, THEY'RE BACK), but we've got some and we can't wait to share. But we will, you know...'



'The idea of there being other Doctors we didn't know about is nothing new...'

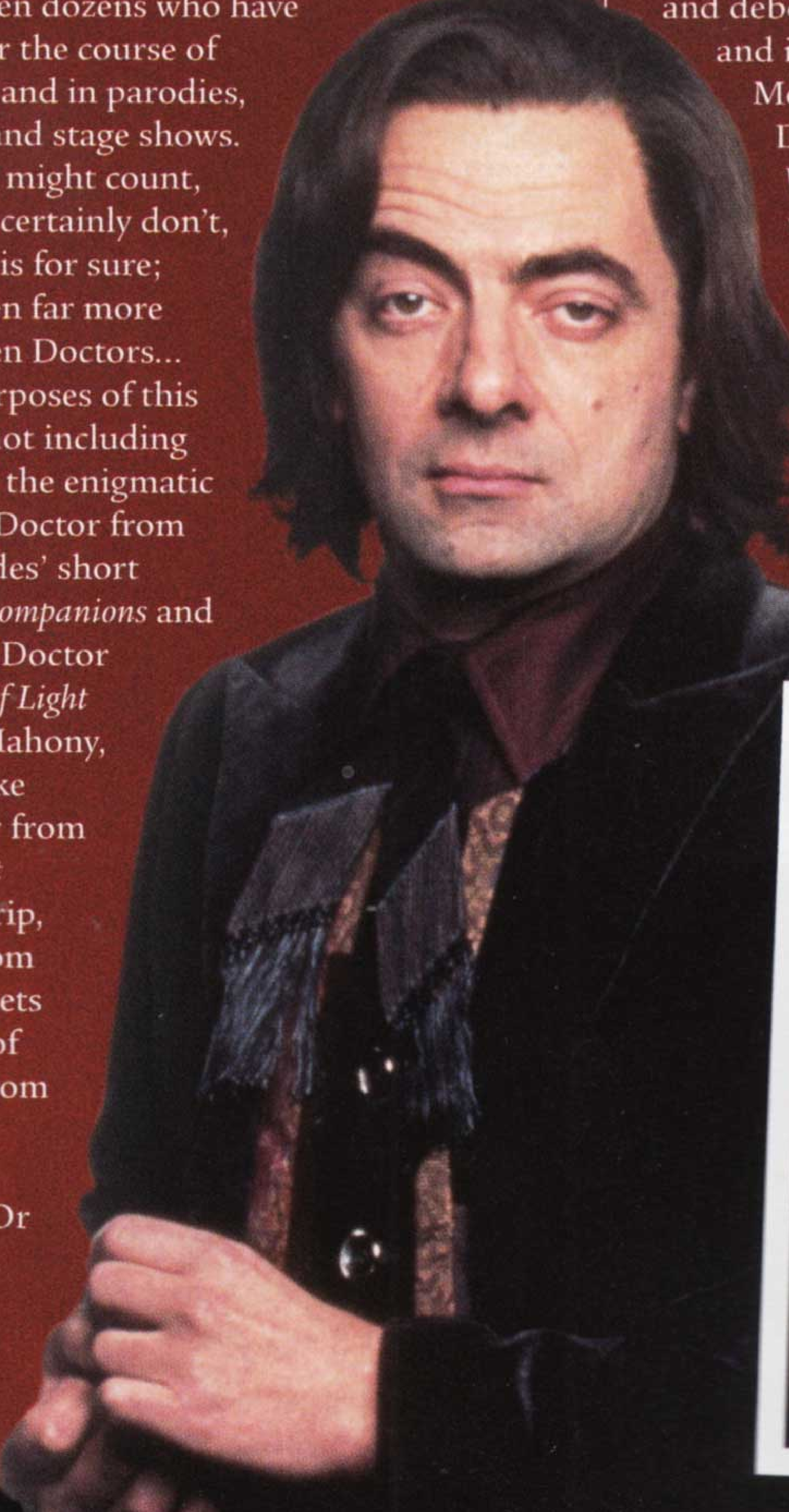
THE Sixty-seven DOCTORS!

"A Time Lord has 13 lives…" So now he's nearing the end of his eleventh life, does the Doctor need to start being a bit more careful? Perhaps not. **DWM** finds out why he's *already* way past the limit…

FEATURE BY **JONATHAN MORRIS**

Saturday 18 May 2013, 7.40pm, and the jaws of fandom collectively dropped. 'Introducing John Hurt as the Doctor'. What?! Why?! And most importantly, *who?!* How could there be another gravel-voiced Doctor lurking in the shadows all this time that we didn't know about? Where does he fit? How did he come into being? Why didn't we see his face during the montages in *The Next Doctor* and *The Eleventh Hour*? Will he have his own action figure? All these questions and more will no doubt be answered in the 50th Anniversary Special, but the idea of there being other Doctors we didn't know about is nothing new. There have been dozens who have turned up over the course of the TV series, and in parodies, films, audios and stage shows. Some of them might count, some of them certainly don't, but one thing is for sure; there have been far more than just eleven Doctors…

(For the purposes of this article, we're not including body doubles, the enigmatic ginger future Doctor from Peter Anghelides' short stories *Good Companions* and *Revenants*, the Doctor from *Cabinet of Light* by Daniel O'Mahony, Merlin, the fake female Doctor from the *Who's That Girl?* comic strip, the Doctor from the Cadet Sweets cards, or any of the Doctors from unofficial fan theatre/video productions. Or David Burton. Not that they don't count. They *all* do.)



ROWAN ATKINSON

THE NINTH DOCTOR

(The Curse of Fatal Death, 1999)

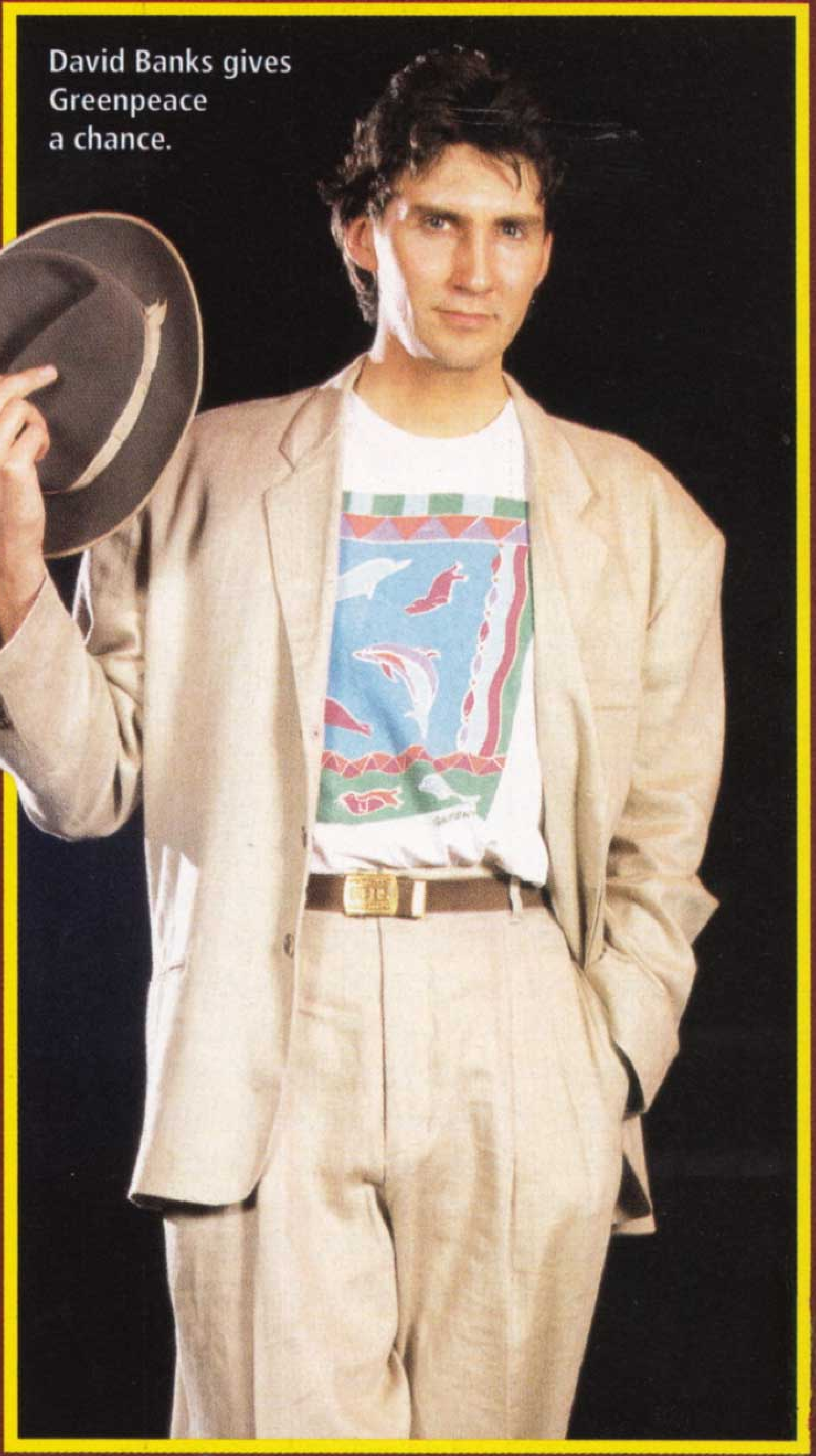
For the 1999 edition of the *Comic Relief* telethon, *Doctor Who* fan and writer Steven Moffat was enlisted to write a special episode of *Doctor Who*; not as a spoof but as a reimagining of the show as a *Blackadder*-style sitcom. So, rather than making jokes about wobbly sets, it explored the comic potential of time-travel, while including a lot of running about and the use of "I'll explain later" to cover any plot holes. It wasn't laughing *at Doctor Who*, it was laughing *with* it.

At the centre of it all was a pitch-perfect performance from Rowan Atkinson as a sardonic and debonair Doctor, tired of saving the universe and intent on getting married (two ideas Moffat would revisit with Matt Smith's Doctor). It distilled the magic of *Doctor Who* into 15 minutes and showed that with top writers wanting to write scripts and actors like Atkinson lining up to play the Doctor it was no longer a matter of *if Doctor Who* would come back but *when*.

CANONICITY: 7 –The Master claims the Doctor is in his ninth body but he could always be wrong.

QUINTESSENTIAL DOCTORISHNESS: 10

The Ninth Doctor and Emma say hello to the Sofa of Reasonable Comfort.



David Banks gives Greenpeace a chance.

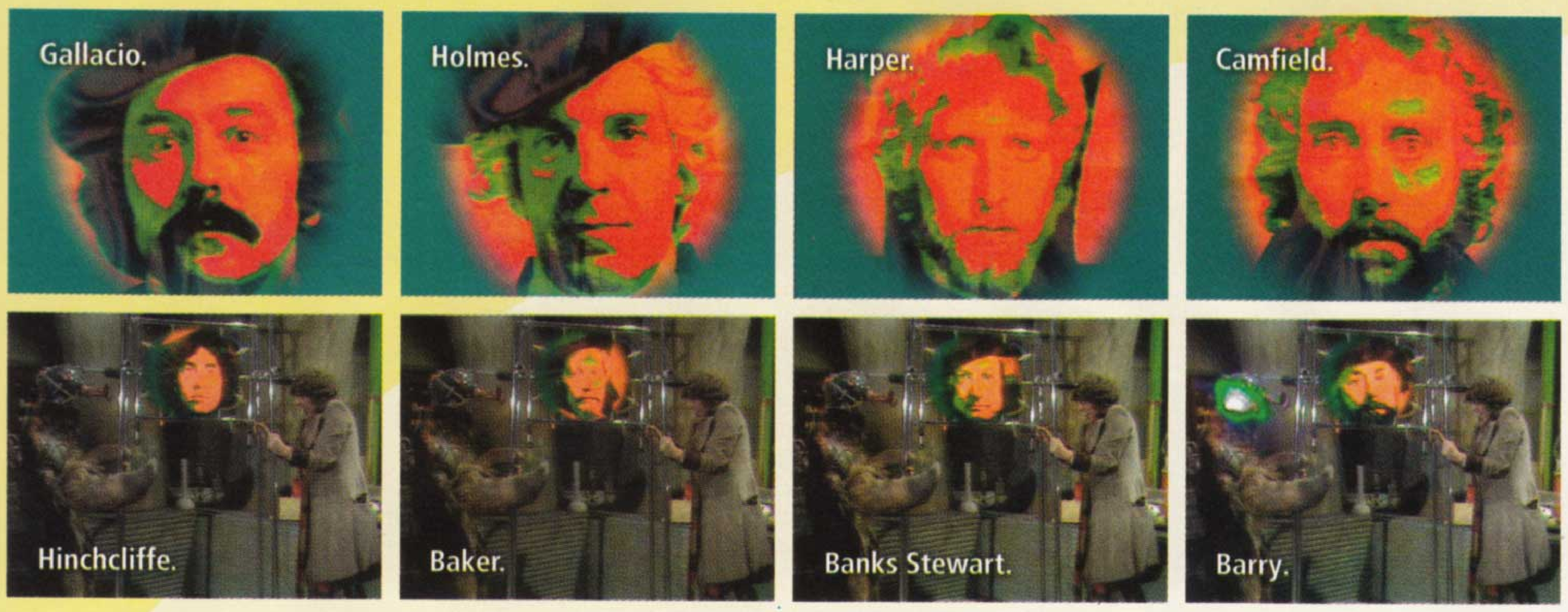
DAVID BANKS THE DOCTOR

(The Ultimate Adventure, 1989)

During the spring and summer of 1989, a *Doctor Who* stage-play toured the nation, wowing audiences with its combination of laser effects, Kirby wires, and a number of toe-tapping show-tunes. For the first half of its run, Jon Pertwee reprised the role of the Doctor, except on 29 April, where he was taken ill and his understudy, David Banks (best known for playing the Cyberleader on TV), stepped in. Little is known of Banks' portrayal of the Doctor, save for the fact that he dressed like a *Top of the Pops* guest saxophonist.

CANONICITY: 1 – His Doctor only existed for two performances in Birmingham, making him the most ephemeral of all apocryphal Doctors.

QUINTESSENTIAL DOCTORISHNESS: 5



ROBERT BANKS STEWART, CHRISTOPHER BAKER, CHRISTOPHER BARRY, DOUGLAS CAMFIELD, GEORGE GALLACCIO, GRAEME HARPER, PHILIP HINCHCLIFFE, ROBERT HOLMES

THE PREVIOUS DOCTORS

(The Brain of Morbius, 1976)

At the climax of this story, the Doctor challenges the renegade Time Lord Morbius to a 'mind-bending contest'. Morbius accepts and begins to overpower the Doctor, projecting mental images of Pertwee, Troughton and Hartnell. As Morbius says "How far, Doctor? How long have you lived?" their images are replaced by unfamiliar men in historical costumes (portrayed by members of the production team).

CANONICITY: 10 – At the time this story was made, there was no reason why there might not have been incarnations before Hartnell (save for a line in 1972's *The Three Doctors* about Hartnell being "the earliest" Doctor). However, after *The Deadly Assassin* established in 1977 that Time Lords can only regenerate 12 times, fans have been playing their own 'mind-bending contest' trying to explain away the faces seen in *The Brain of Morbius*. Maybe they were Morbius' previous incarnations? Possibly, if as well as being a ruthless dictator he also had a predilection for flamboyant hats and facial hair. That would explain why the Fifth Doctor says he has regenerated four times in *The Five Doctors* (1983) and why the Doctor calls himself 'eleventh' in *The Lodger* (2010). On the other hand, *The Deadly Assassin*, *The Five Doctors* and *Utopia* (2007) all make it clear that Time Lords can 'reboot' their regenerative cycles, while in *The Creature from the Pit* (1979) the Doctor says that Time Lords have 90 lives (and he has got through 'about a hundred and thirty') and in the episode *Death of the Doctor* (2010) of *The Sarah Jane Adventures* the Doctor says they can regenerate 507 times. So there is some degree of ambiguity. To find out more, visit an online *Doctor Who* forum where the subject is discussed in perpetuity.

QUINTESSENTIAL DOCTORISHNESS: 10

RONNIE BARKER DOCTOR '00

(The Two Ronnies, 1983)

Doctor Who fan viewers felt a frisson of excitement as the TARDIS materialised in the Aladdin-spoof sketch *The Adventures of Archie* in *The Two Ronnies* shown on Christmas Day 1983. Sadly, we didn't get to see Ronnie Barker playing the Doctor, but instead playing Worzel Gummidge in the manner of his *The Navy Lark* co-star Jon Pertwee, claiming to be Doctor Who but to have put 'the wrong head on'.

CANONICITY: 0 – This story clearly doesn't fit anywhere within the official *Worzel Gummidge* canon.

QUINTESSENTIAL DOCTORISHNESS: 1

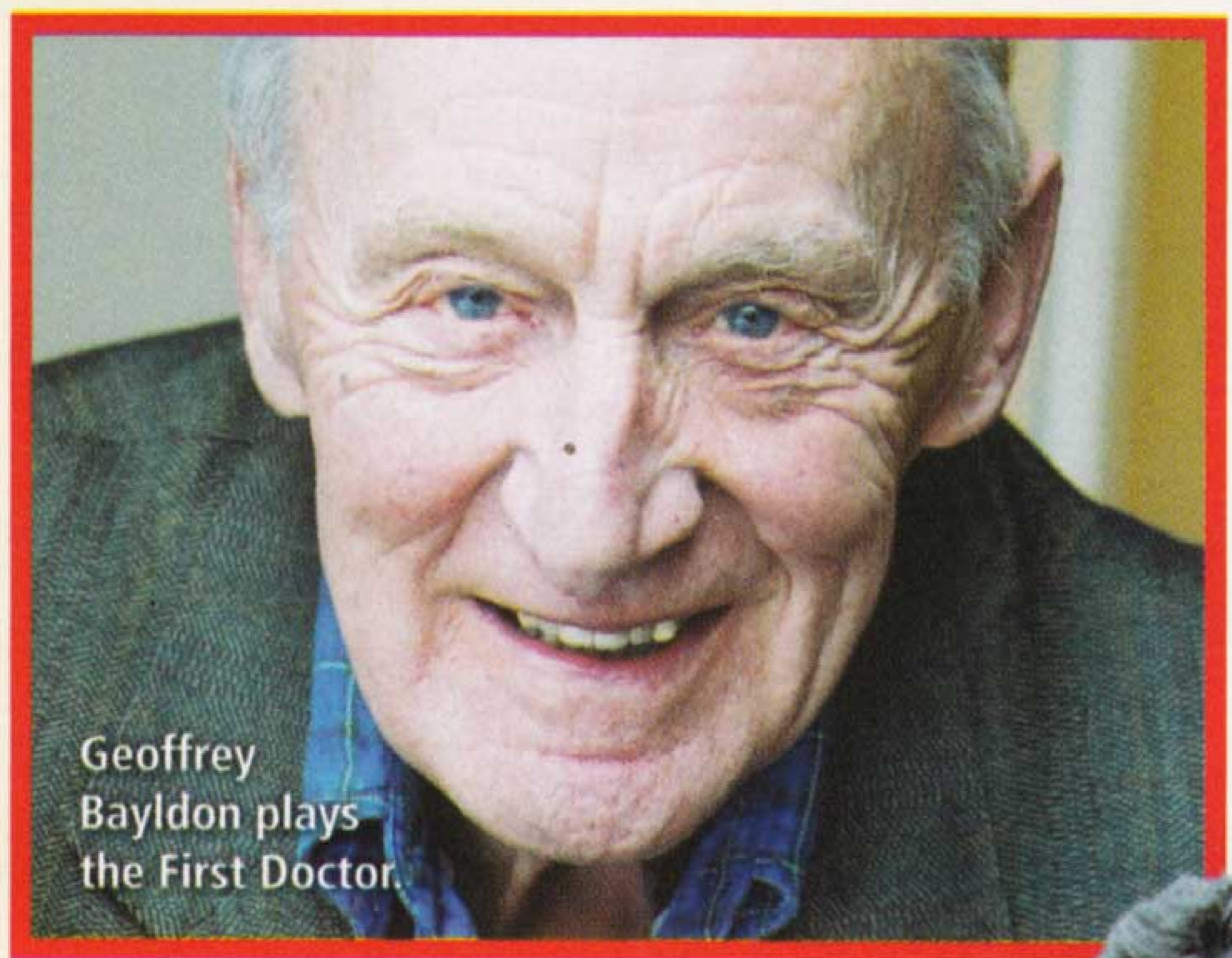
GEOFFREY BAYLDON THE DOCTOR

(Auld Mortality, 2003, A Storm of Angels, 2005)

Way back in 1963, Geoffrey Bayldon was considered for the role of the first Doctor on television, and 40 years later, he finally took on the role in two audios recorded for Big Finish's *Unbound* range. Bayldon had already played a time-travelling eccentric in ITV's *Catweazle*, and had long been considered potential Doctor material. In both of these (truly excellent) plays, he plays a Doctor with all of the twinkly-ness of Hartnell's performance but with the character being more of a traditional grandfather figure than an alien. This is because both stories place the Doctor in alien surroundings, *Auld Morality* taking place on Gallifrey, exploring the idea of a Doctor who never left his home and instead wrote adventure stories with the aid of his 'possibility generator', while *A Storm of Angels* sees his Doctor wandering the universe, happily interfering in events whilst being pursued by the Time Lords.

CANONICITY: 3 – Set in a universe where William Hartnell was not cast as the First Doctor.

QUINTESSENTIAL DOCTORISHNESS: 10



Geoffrey Bayldon plays the First Doctor.

CHRISTOPHER BIGGINS

BANTO ZAME

(The One Doctor, 2001)

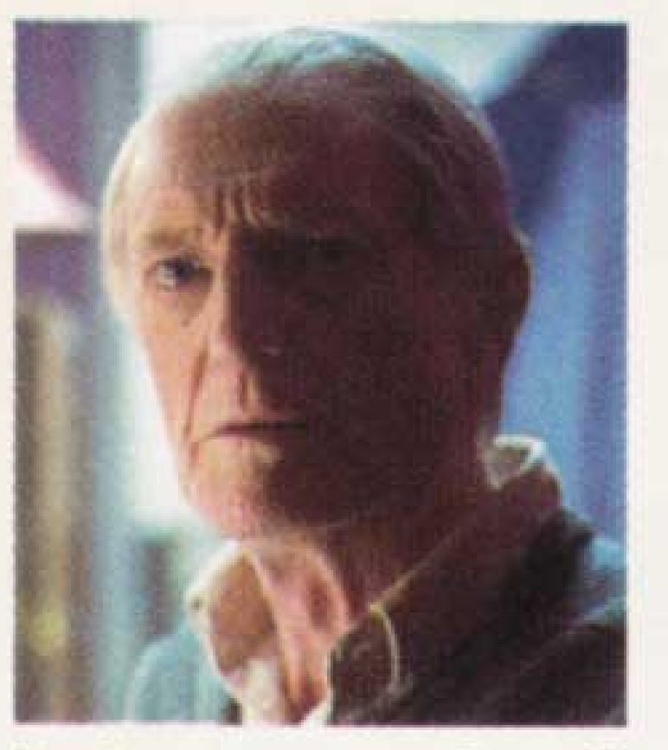
The idea of Christopher Biggins playing the Doctor has a certain logic to it. After all, he was an Emperor in the BBC's 1976 production of *I, Claudius* which has given us two other Doctors. And his casting is the logical culmination of the trajectory the show was taking in the mid-80s, the product of the same mindset that gave us the Sixth Doctor's coat, Bonnie Langford, Kate O'Mara and Ken Dodd. Yet the point of this (hilarious) audio adventure is that Biggins is a bad imposter, a cheap and gaudy exaggeration who has morally dubious adventures with his companion Sally Anne (an in-joke referring to *Doctor Where*). Faced with the Sixth Doctor at his most florid and bombastic, on a 'voyage around the English language', he shows his true colours as a cynical, cowardly shyster.

CANONICITY: 9 – This story even anticipates the TV show's parody of *The Weakest Link*.

QUINTESSENTIAL DOCTORISHNESS: 6

DAVID BRADLEY WILLIAM HARTNELL

(An Adventure in Space and Time, 2013)



Details are few about this forthcoming 'Doc-Who-Drama' about the genesis of the show and William Hartnell's later life, but we do know that Bradley (recently seen as Solomon in 2012's *Dinosaurs on a Spaceship*), as well as being one of today's most highly-regarded actors, is also about as close to Hartnell in facial appearance as you could hope (particularly in a photo posted to Twitter by the drama's author, Mark Gatiss). We also know the drama will feature 'reconstructions' of the filming of the first *Doctor Who* story (1963), *The Dalek Invasion of Earth* (1964), *The Web Planet* (1965), and *The Tenth Planet* (1966), where Bradley will, in effect, be playing Hartnell playing Doctor Who.

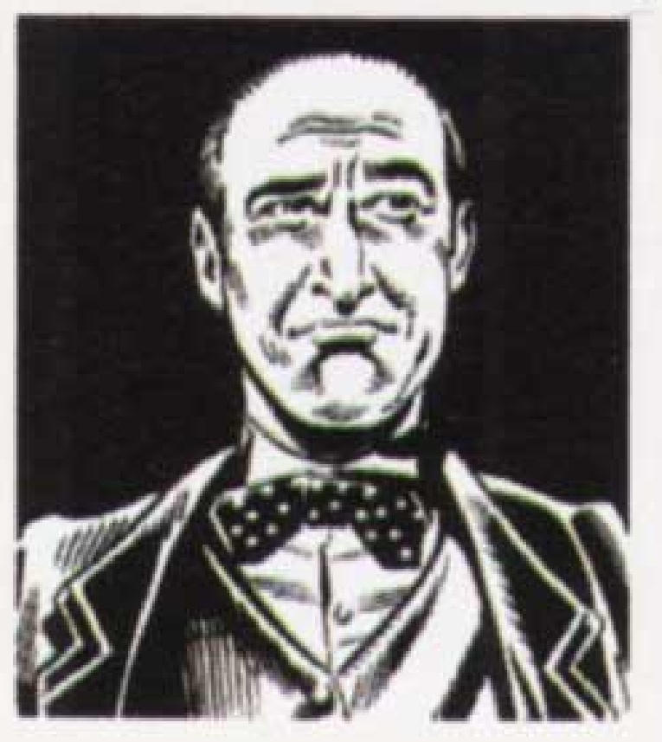
CANONICITY: TBC

QUINTESSENTIAL DOCTORISHNESS: TBC

NICHOLAS BRIGGS

THE NINTH DOCTOR

(The Final Chapter, Wormwood, 1998)



Nicholas Briggs, popularly known as The Dalek Voice Man, has portrayed the Doctor in two different media. After playing the Doctor in numerous amateur fan productions, he reprised the role briefly in the *Unbound* audio adventure *Exile* (2003), as Arabella Weir's hectoring, Quark-obsessed previous incarnation, and in the audio version of *The Seven Keys To Doomsday* (2008), while in the **DWM** comic strip he was the face of what seemed to be the Doctor's ninth incarnation (first glimpsed in the 1991 strip *Party Animals*) but who turned out to be the nebulous Gallifreyan agent Shayde.

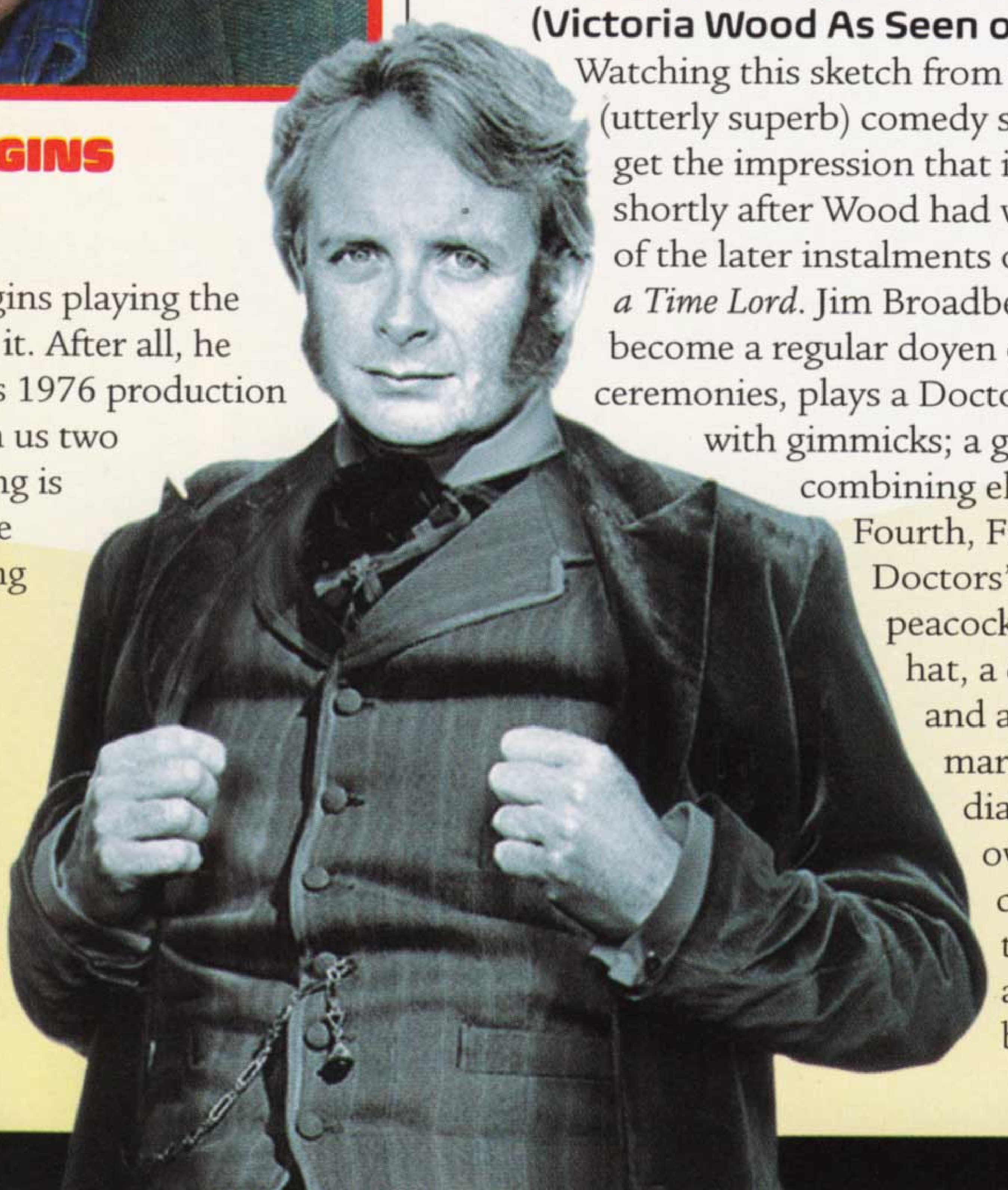
CANONICITY: 4 – Despite appearing in two spin-off media, one's an *Unbound* and in the other he's not the Doctor at all.

QUINTESSENTIAL DOCTORISHNESS: 7

JIM BROADBENT THE DOCTOR

(Victoria Wood As Seen on TV, 1987)

Watching this sketch from Victoria Wood's (utterly superb) comedy series, you get the impression that it was written shortly after Wood had watched one of the later instalments of *The Trial of a Time Lord*. Jim Broadbent, later to become a regular doyen of BAFTA award ceremonies, plays a Doctor overburdened with gimmicks; a garish costume combining elements of the Fourth, Fifth and Sixth Doctors' outfits, a peacock feather in his hat, a cravat, rosette and a question-mark collar. His dialogue is equally overblown, a combination of technobabble and pure bathos. It's a



Jim Broadbent's Doctor battles his old enemy, Crayola.

pin-accurate précis of why the show was alienating viewers during the mid-1980s; it was no longer a drama, it was all about 'the ming-mongs'.

CANONICITY: 6 – Set in a parallel universe where the 1986 hiatus never happened and the producer and script-editor took mind-altering drugs.

QUINTESSENTIAL DOCTORISHNESS: 8

JIM BROADBENT

THE ELEVENTH DOCTOR

(The Curse of Fatal Death, 1999)

BAFTA-award-winning Broadbent returned as the Doctor a decade or so later as the second of the celebrity surprise Doctors. This Doctor's keynote was his extreme social awkwardness around girls making him the first fan-identification-figure Doctor.

CANONICITY: 7 – Could this possibly be the same Doctor as in *Victoria Wood As Seen On TV?*

QUINTESSENTIAL DOCTORISHNESS: 6

DAVID COLLINGS, IAN BROOKER

THE DOCTOR

(Full Fathom Five, 2003)

Following his extremely Doctor-ish portrayal of Silver in the ITV series *Sapphire & Steel*, Collings has frequently been suggested as a potential Doctor, yet in this *Unbound* audio adventure, he plays against that, portraying the Doctor as a flighty, callous figure. The 'What if' of the story is 'What if the Doctor believed that the ends justified the means?' and shows us a Doctor who is prepared to sacrifice innocent lives in the name of a greater good. It's telling that he is a Doctor who travels alone and who ends up regenerating (into Ian Brooker) under the bleakest possible circumstances.

CANONICITY: 4 – As with all the *Unbounds*, the point is that it is not 'canonical'.

QUINTESSENTIAL DOCTORISHNESS: 3

JUSTIN LEE COLLINS

THE DOCTOR

(The Friday Night Project, 2007)

Back in 2007, *Doctor Who* was everywhere, so when David Tennant hosted *The Friday Night Project* (a late-night comedy chat show on Channel 4) a *Doctor Who* spoof was inevitable. Tennant dragged up as the Doctor's assistant, while the Doctor was played by professional yokel Justin Lee Collins, then enjoying the brief upward section of his showbusiness career. The sketch was as risible and vulgar as you might expect, also featuring Alan Carr as 'the Gaylord' and 'the Carrleks'.

CANONICITY: 0 – It's probably not even on David Tennant's CV.

QUINTESSENTIAL DOCTORISHNESS: 0

KEVIN CONNELLY, PHIL CORNWELL, JON CULSHAW, MARK PERRY

THE SEVENTH, NINTH, FOURTH, TENTH AND SEVENTH DOCTORS

(Dead Ringers, 2005)

In addition to Jon Culshaw's Tom Baker impersonation (see later) BBC satirical impersonations show *Dead Ringers* featured a number of impressions of other Doctors, most notably in the sketch *Christmas Day at Doctor Who's* where the Tenth Doctor spends Christmas with four of his previous incarnations. Later editions would find the Tenth Doctor battling increasingly loud incidental music and defeating monsters because all his adventures have already been 'spoiled' by the *Radio Times*.

The Doctors get together for Christmas.

CANONICITY: 4 – Past and present Doctors can only meet under the gravest of emergencies.

QUINTESSENTIAL DOCTORISHNESS: 8

BERNARD CRIBBINS

DOCTOR WHO

(Cribbins, 1965)

It's well known amongst *Doctor Who* fans that Cribbins – best known to us for his appearances as Wilfred Mott – was considered for the role of the Fourth Doctor. What's less well known is that back in 1965 he had already played the Doctor in his own show *Cribbins*. In a comedy sketch for the show, recorded on film, Cribbins' Doctor turned up on the doorstep of Hattie Jacques' house; he explains who he is but she refuses to let him in until he claims to be Doctor Finlay instead. The sketch sadly no longer exists in the BBC archives.

CANONICITY: 10 – Because it's Bernard Cribbins and everything he does gets a 10.

QUINTESSENTIAL DOCTORISHNESS: 10

LESLIE CROWTHER, PETER GLAZE

THE SECOND AND FIRST DOCTORS

(Crackerjack, 1966)

During the 1960s and 70s, *Crackerjack* was a fixture of BBC children's television, famed for its enthusiastic audience participation, its song parodies and cabbages. Later in the 80s its lost its way (despite featuring the author of this article as a contestant), but during the 60s and 70s it was essential family viewing. In December 1966, midway through the broadcast of *The Highlanders*, companions Anneke Wills and Michael Craze appeared in the *Crackerjack* pantomime *Alice Through the Goggle Box*, which included a *Doctor Who* sketch with Leslie Crowther dressed up as the First Doctor and Peter Glaze as the Second, singing a song about their respective Doctors – 'I'm the new Doctor Who, you're the old Doctor Who' to the tune of *You're A Pink Toothbrush* by Max Bygraves.

CANONICITY: 5 – Anticipating *The Three Doctors* by seven years, this was the first occasion where two Doctors have interacted and the only occasion where they have done so musically.

QUINTESSENTIAL DOCTORISHNESS: 6

JON CULSHAW

THE FOURTH DOCTOR

(The Secret of England Vs Germany, 2001)

A recurring item on the original *Dead Ringers* radio show was Culshaw making prank phone calls as the Fourth Doctor to members of the public and, on various occasions, Peter Davison, Colin Baker, Sylvester McCoy and Tom Baker himself. When *Dead Ringers* transferred to television, Culshaw continued playing the Fourth Doctor in 'hidden camera'-type pranks, as well as a *Living with the Enemy* spoof of the Doctor living with the Cybermen and most notably *The Secret of England vs Germany*, a ten-minute episode of *Doctor Who* broadcast in the run-up to the European cup.

CANONICITY: 9 – Given that *The Secret of England vs Germany* has proper *Doctor Who* opening and closing titles, and is set between *The Invasion of Time* and *The Ribos Operation*, it must be as 'canonical' as *Dimensions in Time, The Curse of Fatal Death*, or *Fear Her*.

QUINTESSENTIAL DOCTORISHNESS: 7

THE SIXTY-SEVEN DOCTORS

PETER CUSHING DR WHO

(Dr Who and the Daleks, Daleks – Invasion Earth: 2150AD, 1965-1966)

When *Doctor Who* transferred to the big screen in the 1960s, it was necessary to recast the lead role, as William Hartnell was too busy shooting the TV series. So Peter Cushing was cast, demonstrating – over a year before Patrick Troughton – that another actor could take on the part. But what's interesting is that while Troughton totally reinvented the role, Cushing's Doctor is essentially the same character but with the rough edges smoothed off. He's an archetypical absent-minded professor, direct from the pages of Jules Verne (he'd later reprise the performance for 1976's *At The Earth's Core*). Given the abbreviated nature of the two films' scripts, there is little opportunity for Cushing to express any emotion beyond 'amused curiosity' and 'indignant' (and sadly a radio pilot where he also played the Doctor is long-since lost).

CANONICITY: 4 – Unless he is an older version of the 'human' Doctor from *Journey's End* (2008)...?

QUINTESSENTIAL DOCTORISHNESS: 8

Peter Cushing – perhaps the best known of all the 'other' Doctors.

CLIVE DUNN DOCTOR FOTHERINGOWN

(It's a Square World, 1963)

Doctor Who had barely started when it was the subject of a parody on the surreal Michael Bentine sketch show *It's A Square World*, with Clive Dunn playing a dotty scientist wearing Hartnell's actual wig and costume involved in an attempt to send BBC Television Centre into space.

CANONICITY: 0 – He's mistaken for Doctor Who, but he's not. He's Doctor Fotheringown.

QUINTESSENTIAL DOCTORISHNESS: 7

EMU DOCTOR EMU

(Emu's Broadcasting Company, 1976-1977)

Emu and his ineffectual handler Rod Hull were television legends during the 1970s, due to the extraordinary versatility of a comedy act which consisted entirely of Emu attacking people. Given their own BBC TV series, Emu and his hapless sidekick presented various spoofs written by Hull, in a manner similar to *The Goodies*, but with the added bonus of including a large, blue, sociopathic bird.

Emu and Hull made two *Doctor Who* spoofs, *Dr Emu Meets The Deadly Dustbins* and *The Return of the Deadly Dustbins* in which Emu and Hull – Hull wearing the Fourth Doctor's floppy hat and scarf – travelled in a red telephone box and fought a villainous race of sinister gliding dustbins with flapping lids that chanted "Rub-bish, Dis-pose, Incinerate!" Despite being made with a minuscule budget the spoofs were effectively shot and the Dustbins turned out to be surprisingly nightmarish creations.

CANONICITY: 1 – Set in a parallel universe where the Doctor is a large, blue, sociopathic bird.

QUINTESSENTIAL DOCTORISHNESS: 10

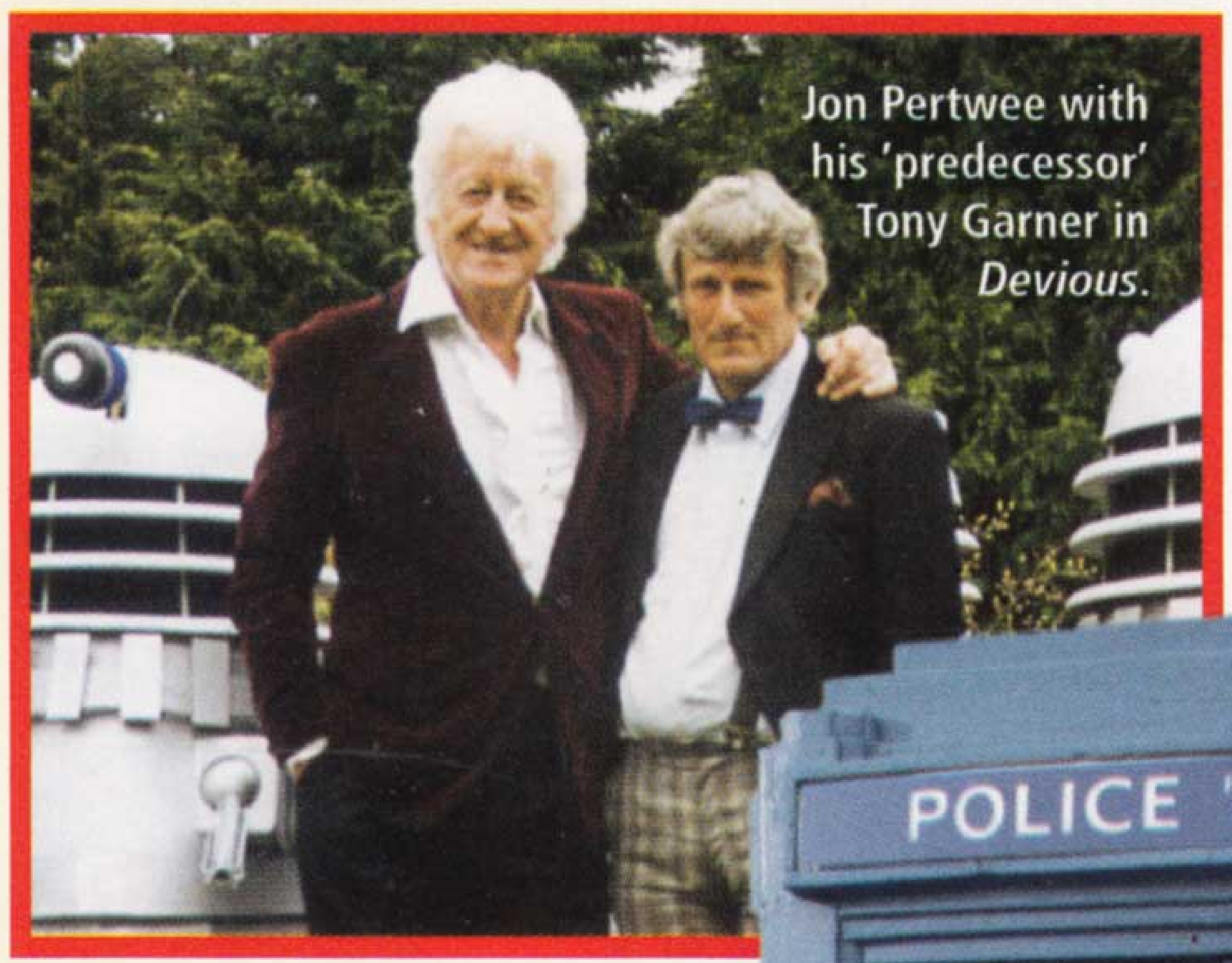
HARRY ENFIELD, PAUL WHITEHOUSE THE ITV DOCTORS

(Harry and Paul, 2012)

Back in 1997, possibly inspired by the casting of Paul McGann, *Harry Enfield and Chums* featured a brief sketch with Gary Bleasedale as an aggressive scouse Doctor, 'Doctor Who Are You Lookin' At?' Roll forward 15 years, and Enfield returned to *Doctor Who*, this time imagining a 1970s version of the show as broadcast on ITV, 'On The Tardis', an amalgamation of *Doctor Who* and *On The Buses* with two lecherous Doctors as played by Reg Varney (Enfield) and Bob Grant (Whitehouse). They head to the planet Raving-Nympho 'where all the girls love nookie' but instead end up on the planet Woolly-Woofter. The Woolly-Woofter's (one played by *Love & Monsters'* Simon Greenall) capture the Master, as played by Stephen Lewis (as played by Simon Day) leaving the two Doctors to have fun with the triple-breasted Earthelings.

CANONICITY: 0 – The thought of *Doctor Who* on ITV scarcely bares thinking about.

QUINTESSENTIAL DOCTORISHNESS: 7



Jon Pertwee with his 'predecessor' Tony Garner in *Devious.*

TONY GARNER THE SECOND AND A HALF DOCTOR

(DEVIOUS, 1995)

In the late 80s and early 90s there was nothing *Doctor Who* fans liked better than to make their own *Doctor Who* adventures, featuring memorable alternative incarnations played by Rupert Booth, Steven Hill and Jonathan Blum, amongst many, many others. These fan productions were often extremely ambitious and, sadly, often unfinished as a result! One such production was *Devious*, of particular note because it featured Jon Pertwee's last performance as the Doctor and was given an official release on the DVD of *The War Games* released in 2009. The excerpt does an excellent job of bridging the gap between 1969's *The War Games* and 1970's *Spearhead from Space*, and gives us an intermediate incarnation played by Tony Garner as a guileless overgrown schoolboy. Jon Pertwee's performance would later be incorporated into the Big Finish audio *Zagreus* (2003) while the TARDIS control room set was used for *The Curse of Fatal Death*.

CANONICITY: 4 – Although it does fit seamlessly into the show's continuity, unfortunately it has never been finished or broadcast.

QUINTESSENTIAL DOCTORISHNESS: 8

MARK GATISS THE DOCTOR

(The Web of Caves, 1999)

As part of a BBC Two evening celebrating 36 years of *Doctor Who*, writer/performer/Pertwee fan Gatiss had the opportunity to fulfil three of his deepest, most long-held desires. He produced a 'biopic' documentary about the creation of *Doctor Who*, he kidnapped Peter Davison, and he got to play the part of the Doctor. His Doctor is diffident, polite, and terribly patient with two would-be villains portrayed by David Walliams and Paul Putner. While sadly he didn't get to do much beyond drink tea, there were definite hints of Pertwee in his performance, treating his adversaries like two well-meaning fans who have requested his participation in a video production.

CANONICITY: 8 – This Doctor clearly recalls the events of *The Dalek Invasion of Earth* (1964) and *The Underwater Menace* (1967) so maybe he is yet another 'alternative' ninth incarnation?

QUINTESSENTIAL DOCTORISHNESS: 7

POLICE PUBLIC CALL BOX

ADRIAN GIBBS THE WATCHER
(Logopolis, 1981)

"He was the Doctor all the time!" exclaims Nyssa at the end of *Logopolis*, helpfully explaining a plot point that many viewers may have missed – that the mysterious white figure who has been haunting the Doctor was, in fact, a kind of wraith-like *doppelgänger*, an intermediate state between the Fourth and Fifth Doctors, sent by the regenerating Doctor to prepare himself for his impending demise. The Watcher tells the Doctor to go to Logopolis (thereby paradoxically setting in motion the sequence of events that lead to his death); he also transports Nyssa to Logopolis (how he does this is a mystery – maybe at one of the points in the story where he is alone in the TARDIS?) and brings Adric and Nyssa to Earth to bear witness to the regeneration. The idea of a Time Lord creating a projection of an intermediate incarnation isn't unprecedented – K'anpo does something similar in *Planet of the Spiders* (1974) – and may help explain the origins of the Valeyard.

CANONICITY: 10 – He was the Doctor all the time.

QUINTESSENTIAL DOCTORISHNESS: 2

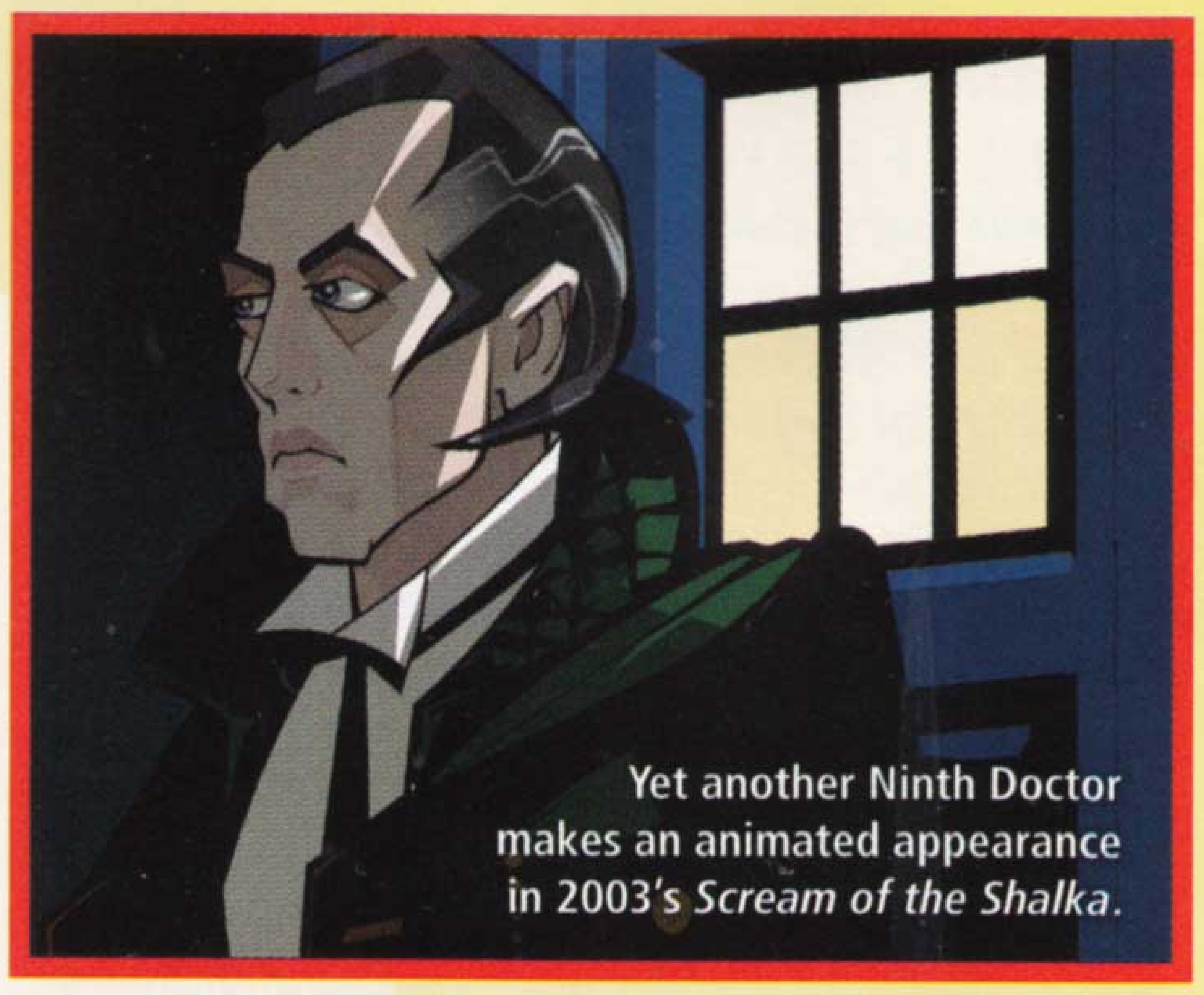
HUGH GRANT THE TWELFTH DOCTOR
(The Curse of Fatal Death, 1999)

Whenever the Doctor is being recast, Grant's name is always one that crops up as a potential future Doctor, and watching his cameo in *The Curse of Fatal Death*, it's easy to see why; within a matter of seconds he creates a Doctor that is charming and humorously self-effacing (like every other character Hugh Grant has ever played, admittedly). Sadly Grant's film career continues to go from strength to strength, denying us of one of the Finest Doctors Who Never Was.

CANONICITY: 7 – Although he may yet be the Doctor one day.

QUINTESSENTIAL DOCTORISHNESS: 10

RICHARD E GRANT THE NINTH DOCTOR
(Scream of the Shalka, 2003)



Yet another Ninth Doctor makes an animated appearance in 2003's *Scream of the Shalka*.

Before *Doctor Who* returned to our screens, it returned to our computer monitors as a series of six 15-minute episodes on the BBC *Doctor Who* website. But as innovative as the project was, and as enthusiastic as those behind it undoubtedly were, the story didn't quite work, because Richard E Grant, normally so charismatic and passionate, gave such a uncharacteristically listless performance. He plays a Doctor racked with galactic ennui, with the brooding, darkness of Chrisopher Eccleston's Ninth Doctor but with little of his sense of fun; he makes quips and talks about being eccentric as though it is something expected of him for which he no longer has any enthusiasm.

CANONICITY: 8 – For a brief while, he was the official Ninth Doctor, but alas it was not to be – unless this incarnation is the result of the Doctor's timeline being modified by the Great Intelligence in *The Name of the Doctor* (2013), resulting in a dark, amoral incarnation modelled upon Dr Simeon?

QUINTESSENTIAL DOCTORISHNESS: 4

RICHARD E GRANT
THE TENTH DOCTOR
(The Curse of Fatal Death, 1999)

Before *Scream of the Shalka* Grant had played the Doctor once before, as in incarnation that was "cute, sexy and lick-the-mirror handsome." Within the space of a minute he'd created a character that was dashing, romantic and flippant (referring to the Daleks as "metal gits").

CANONICITY: 7 – If only he'd approached the role the same way in *Scream of the Shalka*.

QUINTESSENTIAL DOCTORISHNESS: 7

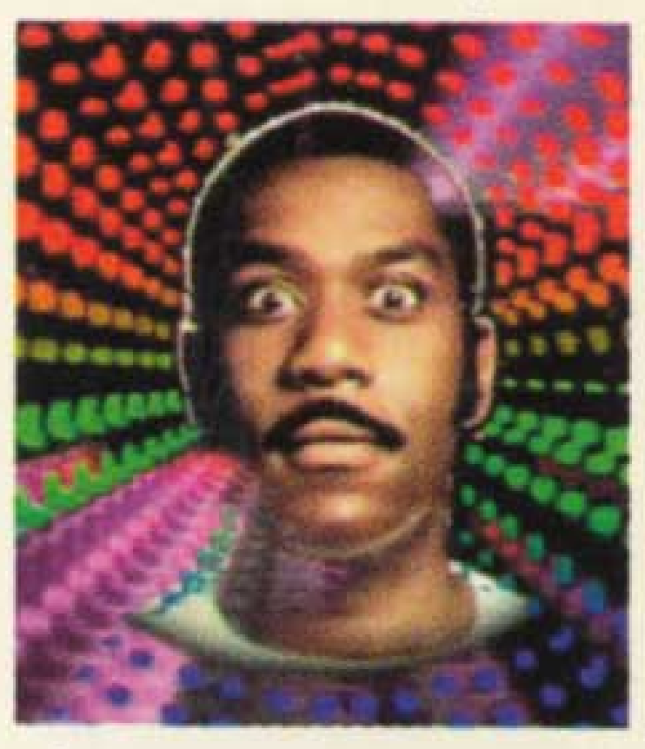
FRED HARRIS, TONY AITKEN
DOCTOR EYES
(End of Part One, 1979)

End of Part One was a Pythonesque sketch show broadcast on ITV on Sunday afternoons, written by Andrew Marshall and David Renwick (both of whom would go on to many greater things). The show consisted largely of surreal parodies of TV shows, and its spoof of *Doctor Who* didn't hold back on the show's shortcomings, such as its reliance on very poor Chromakey, the characterisation of the Doctor's companion (or lack of) and Tom Baker's increasingly eccentric performance, captured by Fred Harris wearing two ping-pong ball eyes. He then regenerates into another Doctor because he is 'getting too expensive'. Director Geoffrey Sax would later put his experience from working on this sketch to good use directing the 1996 Paul McGann TV Movie.

CANONICITY: 4 – Although it does resemble parts of *Underworld* (1978).

QUINTESSENTIAL DOCTORISHNESS: 5

LENNY HENRY THE DOCTOR
(The Lenny Henry Show, 1986)



Sometimes, as *Doctor Who* fans, it's quite hard to get an objective distance from the show and see it as non-fans see it. But watching this sketch (written by Kim Fuller) shows how *Doctor Who* appeared to the uninitiated in the mid-1980s. The sketch begins with a technobabble-laden TARDIS scene where Peri (played by Jadie Rivas) screams relentlessly for no reason. The TARDIS lands in the year 2010, where a conspicuously small band of rebels ("Where are the rest of you?", "Don't know, can't find them") are fighting an oppressive dictatorship. The story consists of nothing but "running up and down lots of corridors" – which look extremely cheap, and are clearly the same set – and ends with the Doctor having achieved precisely nothing ("That's it! Another case solved!"). It's essentially *Vengeance on Varos* with a few topical gags about wheel clamps.

CANONICITY: 8 – Takes place after *Revelation of the Daleks* (1985) with the Doctor regenerating due to a freak accident in the TARDIS (as if *that* would ever happen in the real TV show).

QUINTESSENTIAL DOCTORISHNESS: 8

GEOFFREY HUGHES
MR POPPLEWICK
(The Trial of a Time Lord, 1986)

In the penultimate instalment of *The Trial of a Time Lord*, the Sixth Doctor enters the surreal realm of the Matrix, finding himself in a sinister recreation of Victorian London. Trying to make contact with the mysterious Mister J J Chambers, the Doctor encounters a number of near-identical versions of Mister Popplewick, a pedantic clerk lifted straight from the pages of *Little Dorrit*. However, it turns out that Popplewick is, in fact, the disguised Valeyard, created merely as a delaying tactic.

CANONICITY: 7 – Given that the existence of the Valeyard is paradoxical (see later) Mister Popplewick's claim to be an incarnation of the Doctor is equally dubious.

QUINTESSENTIAL DOCTORISHNESS: 3

Hugh Grant as the Twelfth Doctor in *The Curse of Fatal Death*.

THE SIXTY-SEVEN DOCTORS

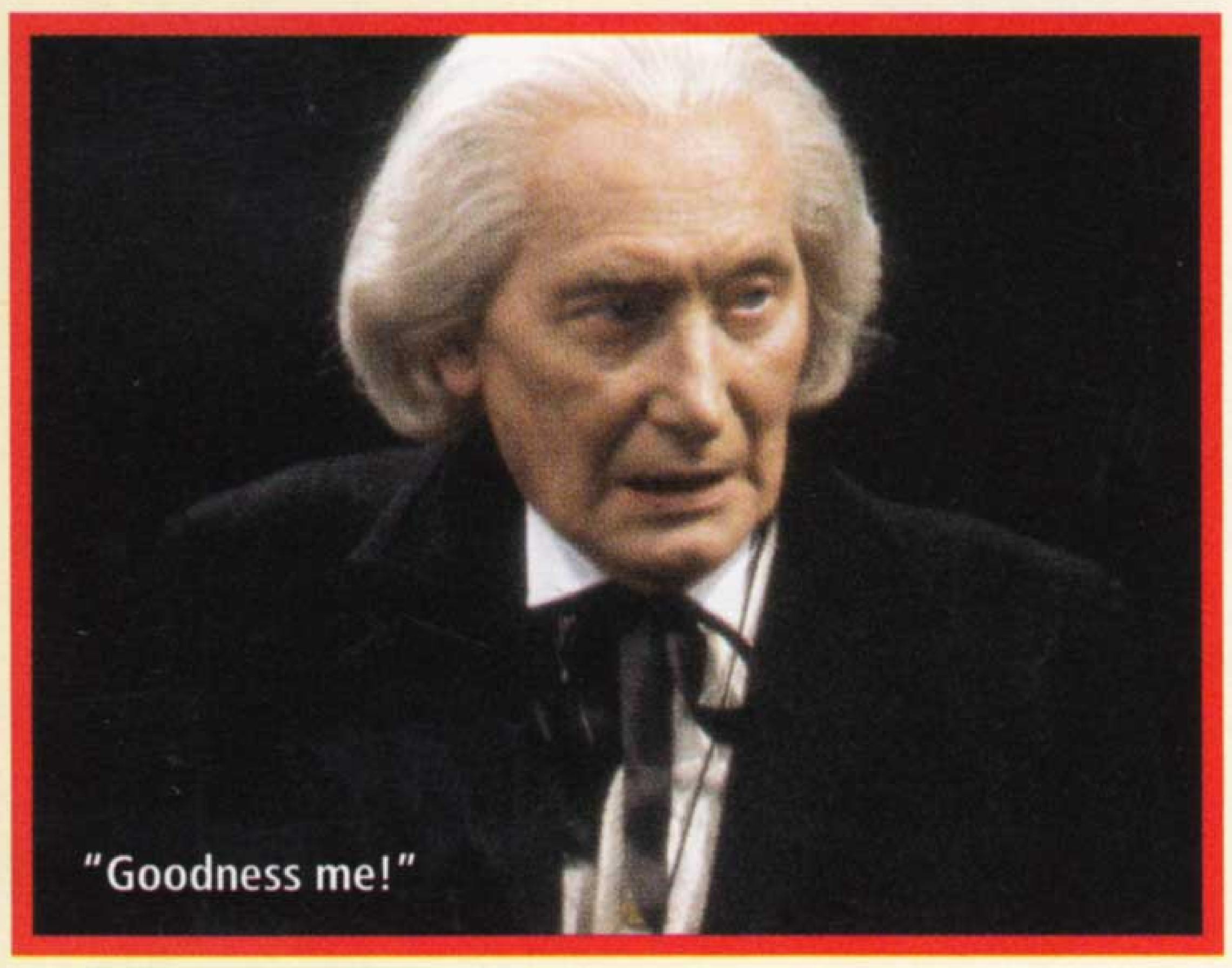
TONY HUGHES DOCTOR WHERE

(Mathsshow, 1975-1976)

Such was *Doctor Who*'s popularity during the mid-70s that its format was co-opted for a segment of the BBC Schools series *Mathsshow*. In three episodes of the show, written by David Taft and David Roseveare, Doctor Where travelled in a phone box called the PHONIS and investigated problems of a geometric nature. In his adventures he was assisted by Sally-Ann (played by Jacqueline Clarke) and the Brigadier (played by Charles Collingwood). His first story, *O for Symmetry!,* involved an invisible barrier into a mirror-world, while the second, *Spotcheck,* concerned menacing dots, and the third, *A Set of Scales* concerned a woman shrinking in a model village. Despite being dressed in a Fourth Doctor-ish costume of hat, scarf and cravat, Hughes played the Doctor in a patrician manner similar to Pertwee but even more camp.

CANONICITY: 8 – Given the use of the theme tune and eerie radiophonic music, young fans could easily have mistaken his adventures for genuine *Doctor Who* instalments.

QUINTESSENTIAL DOCTORISHNESS: 7



"Goodness me!"

RICHARD HURNDALL THE FIRST DOCTOR

(The Five Doctors, 1983)

"One day I shall come back," promised the First Doctor in the opening moments of *The Five Doctors*, little realising that when he did so, he would no longer be portrayed by William Hartnell. No explanation is given in the story for the Doctor's change of appearance (but then, no explanation is given for lots of things). Hurndall plays the Doctor as a brusque and irritable figure, lacking Hartnell's irreverence but with an imperious charm all of his own with his frequent exclamations of "Goodness me." Equally at home with a cheese-board and on a chessboard, Hurndall's Doctor may not work as an impersonation of Hartnell, but succeeds in capturing the magic of his performance. (We're also fairly sure we spotted a ghostly Hurndall walk past Clara in the final sequence of *The Name of the Doctor*.)

CANONICITY: 10 –*The Five Doctors* is as canonical as it gets.

QUINTESSENTIAL DOCTORISHNESS: 9

DEREK JACOBI MARTIN BANNISTER

(Deadline, 2003)

In *Deadline*, the finest of Big Finish's *Unbound* audios, writer Robert Shearman posed the question of 'What if *Doctor Who* had been cancelled before it entered production?', telling the story of the writer of what would have been the first *Doctor Who* adventure. The story shifts between his real life, a domestic black comedy, and his day-dreams of *Doctor Who*, with himself in the lead role, in a manner reminiscent of the 1986 TV drama *The Singing Detective*. Both as Martin and the Doctor, Jacobi gives an extremely touching and precisely-judged performance of a man for whom *Doctor Who* is both a source of regret and frustration, and an escape from reality.

CANONICITY: 0 – Set in a universe where the TV series never happened.

QUINTESSENTIAL DOCTORISHNESS: 9

FREDERICK JAEGER JANO

(The Savages, 1966)

At the end of the second part of this Hartnell adventure, the Doctor's life force is drawn out of his body and transferred into the body of Jano, the leader of the Elders. Jano undergoes a strange transformation, his personality switching between his former, amoral self and that of a clucking, giggling time traveller. In absorbing the Doctor's essence, Jano has become another Doctor, and although the Doctor's personality gradually dwindles, his sense of morality remains.

CANONICITY: 9 – An impersonation of Hartnell, perhaps, but an accurate one.

QUINTESSENTIAL DOCTORISHNESS: 7

MICHAEL JAYSTON THE VALEYARD

(The Trial of a Time Lord, 1986)

The second-greatest twist of *The Trial of a Time Lord* is the reveal, in Part Thirteen, that the prosecuting council is, in fact, one of the Doctor's future incarnations. This incarnation – an amalgamation of the 'darker sides' of the Doctor's nature – has been promised by the High Council that in return for covering up Matrixgate he will have the Doctor's remaining regenerations. Which seems paradoxical, given that he is the product of those regenerations, but presumably Time Lords can bend the rules.

The *Unbound* audio adventure *He Jests At Scars* (2003) explored this idea further, with the Valeyard interfering in his own time-stream, accidentally Time-Ramming the TARDIS belonging to his Fourth incarnation and then, in an attempt to prevent that paradox, destroying Logopolis at a point when he was visiting it in his First incarnation. In the end, the Valeyard is imprisoned in the TARDIS with Mel, afraid even to move for fear of creating a paradox which will undo his existence. Which would be a shame, as the Valeyard was very Doctorish in his own way; his love of wearing interesting hats, for instance, along with a propensity for catchphrases of spurious prolixity.

CANONICITY: 8 – Is he a shadow of a Doctor that will be, or a shadow of a Doctor that *may* be?

QUINTESSENTIAL DOCTORISHNESS: 4

GARETH JENKINS GARETH JENKINS

(A Fix With Sontarans, 1985)

Broadcast a few minutes after Part Two of *The Two Doctors*, this mini-episode sees the Doctor alone in the TARDIS when it is infiltrated by two Sontarans. The Doctor accidentally beams Tegan Jovanka on board, followed by

The Valeyard – is he the Twelfth-and-a-half Doctor?

The Dream Lord – he's a version of the Doctor without the 'Tawdry Quirks'.

Gareth Jenkins who is dressed as the Sixth Doctor (this is never explained). The Sontarans burst into the console room and, in a twist that anticipates the plot of *Terminator 2: Judgment Day* (1991), they attempt to kill Jenkins because he will grown up to prevent a future invasion. But Jenkins is too quick-witted and destroys the Sontarans by pressing a button.

CANONICITY: 8 – This episode would fit into the Sixth Doctor's timeline, were it not for the metafictional paradox that Jenkins knew what to do from watching *Doctor Who* on TV.

QUINTESSENTIAL DOCTORISHNESS: 5

TOBY JONES THE DREAM LORD

(Amy's Choice, 2010)

At first, the Dream Lord seems like just another alien with God-like abilities determined to taunt the Doctor. *Star Trek* used to have something similar every other week. But in fact he's something quite different. He knows the Doctor's deepest secrets – his name, his affair with Queen Elizabeth I, how much enjoys saying "Leave her alone." He also delights in playing on Amy and Rory's insecurities, as well as insulting the Doctor, mocking his forced eccentricity and calling him a "big flop-haired wuss." The Doctor quickly works out who, the Dream Lord is; the dark side of his nature given a voice, like the Valeyard (who shares his enjoyment for disappearing-and-reappearing acts). He reveals elements of the Doctor's psychology which have never been explored before, in particular a deep self-loathing ("There's only one person in the universe who hates me as much as you do").

CANONICITY: 6 – The Dream Lord is revealed to be the result of a speck of Psychic Pollen falling in the Time Rotor and over-heating.

QUINTESSENTIAL DOCTORISHNESS: 7

IAN KRANKIE DOCTOR WHY

(The Krankies Elektronik Komik, 1985)

In the mid-1980s, The Krankies were a cultural phenomenon akin to Thatcherism, the pop group Black Lace and salmonella poisoning. They were a double-act of Scottish origin consisting of Ian Krankie and a cheeky schoolboy, Wee Jimmy Krankie, played by his wife Jeanette. At the time, such a brazenly fetishistic act was considered wholesome family entertainment, and the BBC gave the couple their own show in the Saturday early-evening slot vacated by *Doctor Who*.

And so, in late 1985, as *Doctor Who* took a well-earned hiatus, viewers were instead treated to *Doctor Why* in which Ian played the Doctor with a thick Glaswegian accent, a blonde shock-wig and a multicoloured scarf. Following an excruciating rendition of the unforgettable song 'Doctor Why?' they embarked on a pitifully laboured adventure involving aliens in cast-off Time Lord costumes.

CANONICITY: 0 – Thankfully we got David Tennant instead.

QUINTESSENTIAL DOCTORISHNESS: 0

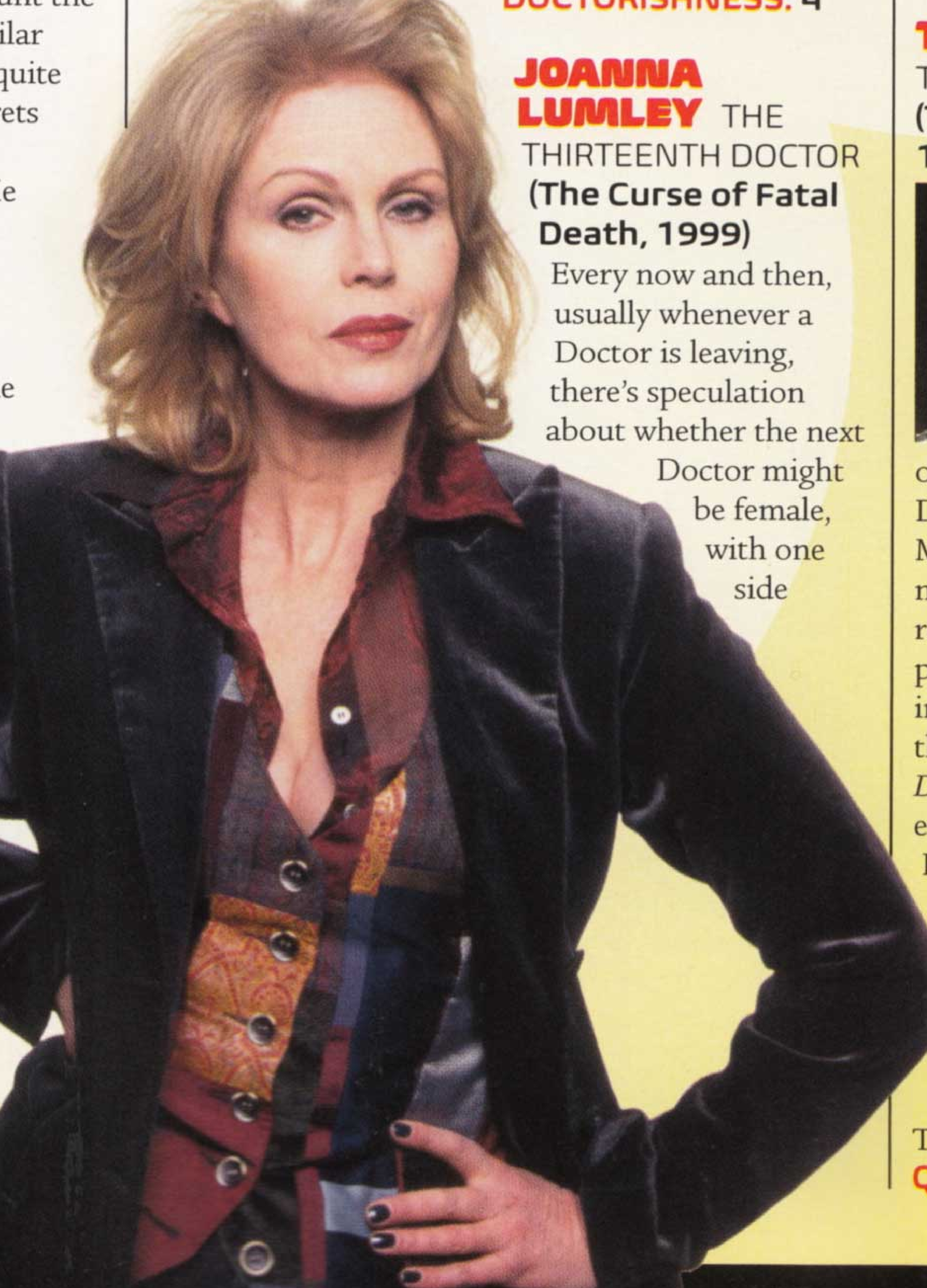
GEORGE LAYTON THE DOCTOR

(French and Saunders, 1987)

This sketch, never broadcast in full and only released on *The Curse of Fatal Death* VHS in 1999, is clearly inspired by *The Trial of a Time Lord*, with George Layton's Doctor facing prosecution on a shabby-looking trial set and being guarded by two Silurians played by Dawn French and Jennifer Saunders. As a parody of *Doctor Who* it takes pot-shots at the obvious targets; rubbish monsters, nonsensical dialogue and bad acting, and Layton's Doctor is barely sketched in at all. French and Saunders later shot another *Doctor Who*-inspired sketch for their 2007 series *A Bucketful of French and Saunders*, but it was never shown as the series was curtailed due to poor ratings.

CANONICITY: 3 – It gets lots of continuity wrong, so has no place in the *Doctor Who* universe.

QUINTESSENTIAL DOCTORISHNESS: 4



JOANNA LUMLEY THE THIRTEENTH DOCTOR

(The Curse of Fatal Death, 1999)

Every now and then, usually whenever a Doctor is leaving, there's speculation about whether the next Doctor might be female, with one side arguing vociferously that it's about time, what difference would it make and why not, and with the other side responding to the 'why not' by pointing out that it would raise lots of Awkward Questions, that's bloody why not. And unfortunately Joanna Lumley's *Comic Relief* cameo is given nothing to do except to deliver jokes based around the Awkward Questions. We know that Lumley can portray enigmatic time-travellers from *Sapphire & Steel*, but she's not really given an opportunity to make the Doctor her own.

CANONICITY: 7 – If Time Lords *do* change sex during their twelfth regeneration, it might explain why the Valeyard was so keen to defer it.

QUINTESSENTIAL DOCTORISHNESS: 3

DON MACLEAN DOCTOR WHO

(Crackerjack, 1975)

Nine years after its previous sketch, *Crackerjack* mounted a second *Doctor Who* tribute, this time with Peter Glaze as the Brigadier and Don Maclean (not the one who did *American Pie*) as a Tom Baker-esque Doctor getting his scarf jammed in doors.

CANONICITY: 4 – Despite a clear intent to fix it into continuity by explaining away Harry Sullivan's absence (he's having his duffle coat removed).

QUINTESSENTIAL DOCTORISHNESS: 5

ALEX MACQUEEN THE OTHER DOCTOR

(UNIT: Dominion, 2012)

In this recent Big Finish audio adventure, the Seventh Doctor and his new companion Raine answer a distress call, which sends them into another dimension where another Doctor is working with UNIT to thwart various invasions. This Doctor, we are told, is a future incarnation who doesn't recall how many regenerations he's had, but he does have all the Doctor's colourful mercurial personality.

CANONICITY: 6 – There's no reason why a parallel universe shouldn't have its own parallel Doctor.

QUINTESSENTIAL DOCTORISHNESS: 8

TREVOR MARTIN THE FOURTH DOCTOR

(The Seven Keys to Doomsday, 1974-1975, 2008)

Jon Pertwee was unavailable to play the Doctor when a stage version of the series was mounted at the Adelphi Theatre in 1974, so instead each performance began with a brief 'regeneration' sequence where a projected image of Pertwee was replaced with that of the show's new Doctor. The show enjoyed a brief theatrical run and Martin's Doctor would be consigned to distant memory, were it not for the fact that Big Finish recorded a new version of the play in 2008. The play's author, Terrance Dicks, has stated that all incarnations of the Doctor are written pretty much the same, and the Doctor in *The Sevens Keys to Doomsday* illustrates that perfectly, as he is essentially an amalgamation of the first three Doctors. And that is largely how Martin plays it, his deep, plummy voice bringing back memories of both Patrick Troughton and adverts for Mr Kipling Cakes, his delivery a mixture of Troughton's impishness and Pertwee's imperiousness.

CANONICITY: 7 – For a few weeks back in 1974, Trevor Martin *was* the Doctor.

QUINTESSENTIAL DOCTORISHNESS: 8

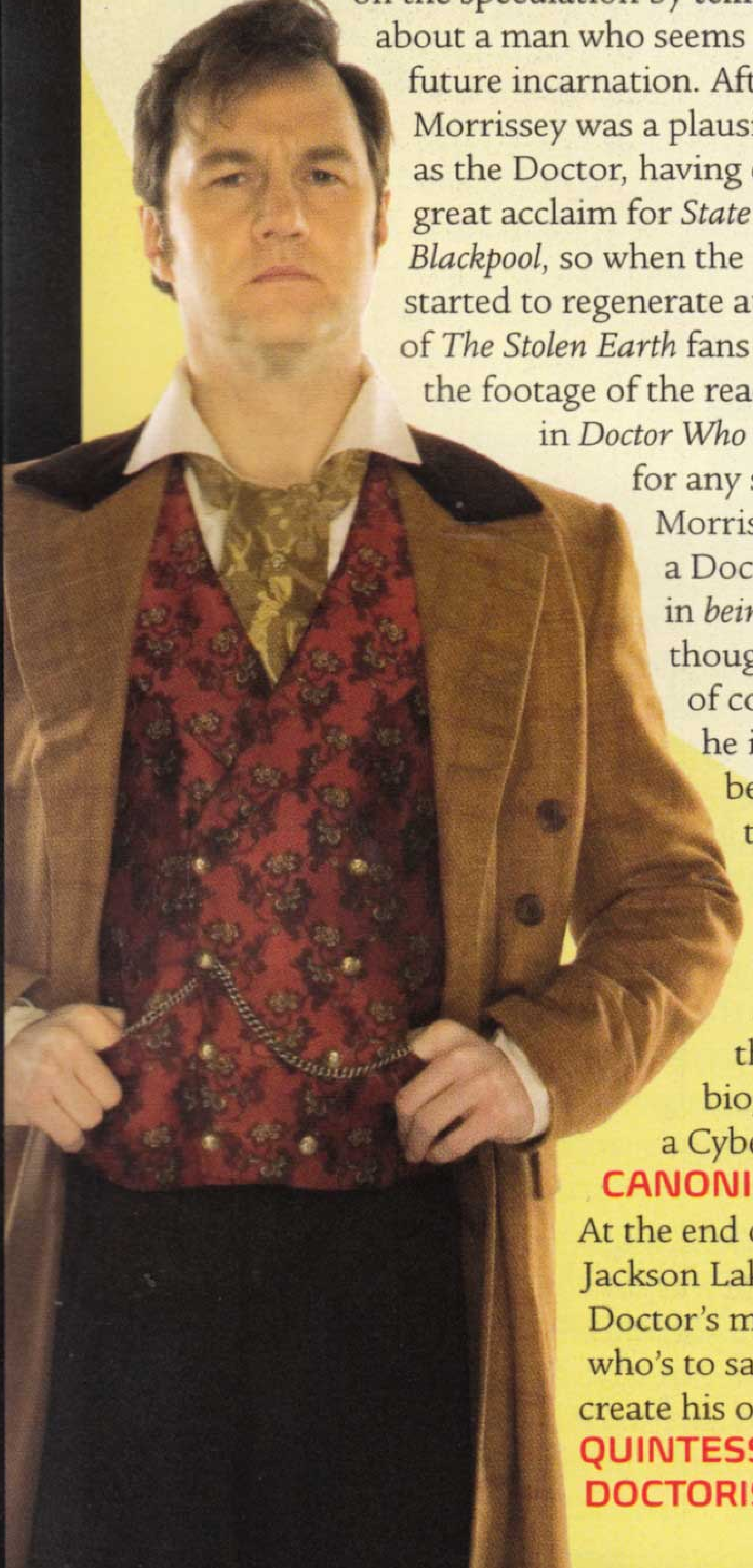
THE SIXTY-SEVEN DOCTORS

The Doctor Donna – she burned too brightly to survive...

DAVID MORRISSEY JACKSON LAKE

(The Next Doctor, 2008)

Back in 2008, speculation about who would be the next Doctor was rife. David Tennant had announced his departure, live at the National Television Awards, and *The Next Doctor* capitalised on the speculation by telling a story about a man who seems to be a future incarnation. After all, David Morrissey was a plausible choice as the Doctor, having enjoyed great acclaim for *State of Play* and *Blackpool*, so when the Doctor started to regenerate at the end of *The Stolen Earth* fans scoured the footage of the readthrough in *Doctor Who Confidential* for any sign of Morrissey. He plays a Doctor revelling in *being* the Doctor, though the twist, of course, is that he is a man who believes he is the Doctor because he has lost his own mind and absorbed the Doctor's biography from a Cyberstamp.



CANONICITY: 9 – At the end of the story Jackson Lake has the Doctor's memories, so who's to say he couldn't create his own TARDIS?

QUINTESSENTIAL DOCTORISHNESS: 10

LILY SAVAGE THE DOCTOR

(The Lily Savage Show, 1998)

This comedy sketch, presenting Lily Savage (as played by Paul O'Grady) as a female incarnation of the Doctor, ticks all of the usual spoof boxes; the Doctor has a multicoloured scarf, there are jokes about Daleks not being able to get up stairs, they think they've landed in an alien wilderness called Milton Keynes (a joke so poor that it also features in the Krankies' sketch) and he has a Leela-esque companion called 'Gayla'. And yet whoever wrote it clearly had a detailed knowledge of the show, referencing 'multi-loop stabilisers' and 'macromat integrators' (both from 1978's *The Pirate Planet*) and the Terileptil's destruction of the sonic screwdriver in *The Visitation* (1982).

CANONICITY: 2 – If the world is not ready for the Doctor to be played by a woman, it is certainly not ready for the Doctor to be played by a man pretending to be a woman.

QUINTESSENTIAL DOCTORISHNESS: 3

REECE SHEARSMITH

PATRICK TROUGHTON

(An Adventure in Space and Time, 2013)

As well as being written by Mark Gatiss, this autumn's *Doctor Who* biopic will feature his *The League of Gentlemen* collaborator Reece Shearsmith in the role of Patrick Troughton, presumably in scenes covering the filming of *The Tenth Planet*. Hopefully the biopic will also cover Troughton's costume fitting, and we'll see Shearsmith blacked-up and wearing a Turban as an 'Arabian Knights' Doctor and in costume as a 'Windjammer Captain' Doctor.

CANONICITY: TBC

QUINTESSENTIAL DOCTORISHNESS: TBC

CATHERINE TATE THE DOCTOR DONNA

(Journey's End, 2013)

Throughout her journeys with the Doctor, Donna keeps finding herself being mistaken for the Doctor's wife. Ood Sigma even calls her 'the Doctor Donna'. And it turns out her destiny does lie with the Doctor, fulfilling the prophecy of Dalek Caan, as she becomes infused with the Doctor's regenerative energy (see the next entry) and gains his intelligence and personality on top of her own no-nonsense attitude, as well as a seemingly limitless capacity for expository technobabble. Tate is an extremely gifted actress, and her mimicry of Tennant is hilarious and accurate (and could well have been the inspiration for this plot development). The tragedy was, alas, that Doctor Donna was to be short-lived, and in order to prevent his mind from killing her, the Doctor had to wipe her mind of any memory of their adventures together.

CANONICITY: 10 – Now *that's* how you play a female Doctor.

QUINTESSENTIAL DOCTORISHNESS: 9

DAVID TENNANT THE HUMAN DOCTOR

(Journey's End, 2013)

A year after playing a human incarnation of the Doctor in 2012's *Human Nature/The Family of Blood*, David Tennant had to portray a similar and yet different version of the Doctor once again. After the Tenth Doctor is shot by a Dalek, he siphons the regenerative energy into his spare hand (lopped off in 2005's *The Christmas Invasion* and kept safely in a jar by Captain Jack). Later, however, Donna touches the hand, and causes a biological crisis, creating a new Doctor (and a nude Doctor). But this Doctor is human, and has absorbed aspects of Donna's personality and speech patterns ("Well, isn't that *wizard?*") as well as, ironically, losing his humanity. This is a Doctor prepared to show the Daleks no mercy and commit genocide. In the end he stays in a parallel universe with Rose, the only person who can teach him to be human.

CANONICITY: 10 – Though consigned to a parallel universe, never to return (so there's always a chance he will).

QUINTESSENTIAL DOCTORISHNESS: 9

The human Doctor and his bird.

DAVID THRELFALL THE DOCTOR

(Shameless, 2011)

In the eighth series of this Channel 4 drama series, Frank Gallagher was consigned to a psychiatric hospital, where he experienced a number of vivid dreams featuring himself as the Doctor (dressed in the usual Fourth Doctor hat and scarf) accompanied by his companion (played by Annabelle Apsion, dressed as Leela, representing Frank's wife Monica). They are on the run in a maze of dark corridors being pursued by the Ciderman (played by Pauline McLynn, representing Frank's girlfriend Libby). They then face a strange, flapping, dove-like vision

(resembling a better-realised version of 1972's *The Time Monster*'s Chronovore) representing all the women that Frank has wronged. Rather than flee in his Turdis (a portaloo) Frank submits and returns to reality.
CANONICITY: 6 – Threlfall is only playing the Doctor filtered through Frank Gallagher's madness.
QUINTESSENTIAL DOCTORISHNESS: 9

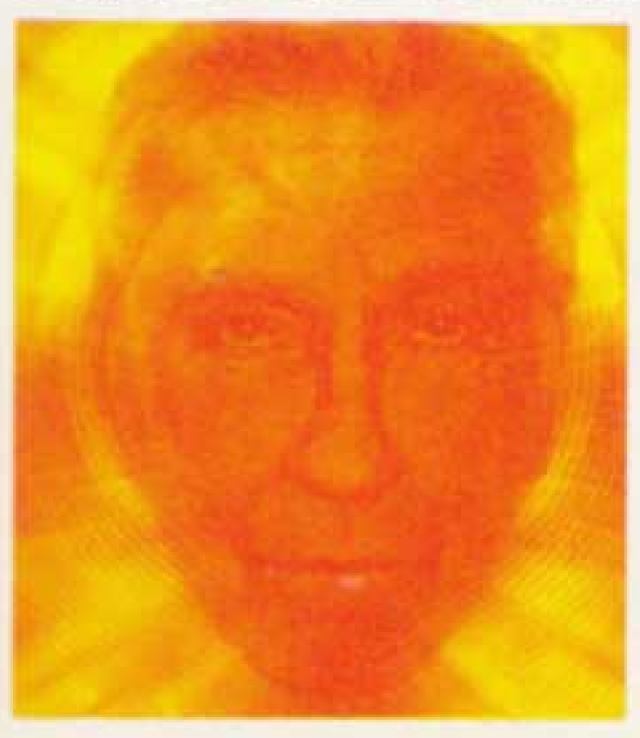
DAVID TROUGHTON
THE SECOND DOCTOR
(Serpent Quest: The Hexford Invasion, Survivors in Space, 2011)

In the first of these instalments of the AudioGO series of adventures for the Fourth Doctor, the Fourth Doctor is absent from the village of Hexford, leaving his friend Mrs Wibbsey to fend for herself as UNIT turns up to thwart an imminent alien invasion – UNIT's contingent including Captain Mike Yates and the Second Doctor, very accurately brought to life by David Troughton, Patrick Troughton's son and star of several *Doctor Who* adventures including 2008's *Midnight*. Upon his return, the Fourth Doctor grows increasingly wary of this earlier incarnation, as he has no memory of having had these adventures the first time around. After the village is uprooted and brought on board the Skishtari spaceship, the truth finally emerges about the Second Doctor's true nature.
CANONICITY: 8 – For years, fans have suggested David Troughton as a possible future Doctor, or as the best candidate to recreate the Second Doctor. In this audio he essentially gives us both.
QUINTESSENTIAL DOCTORISHNESS: 9

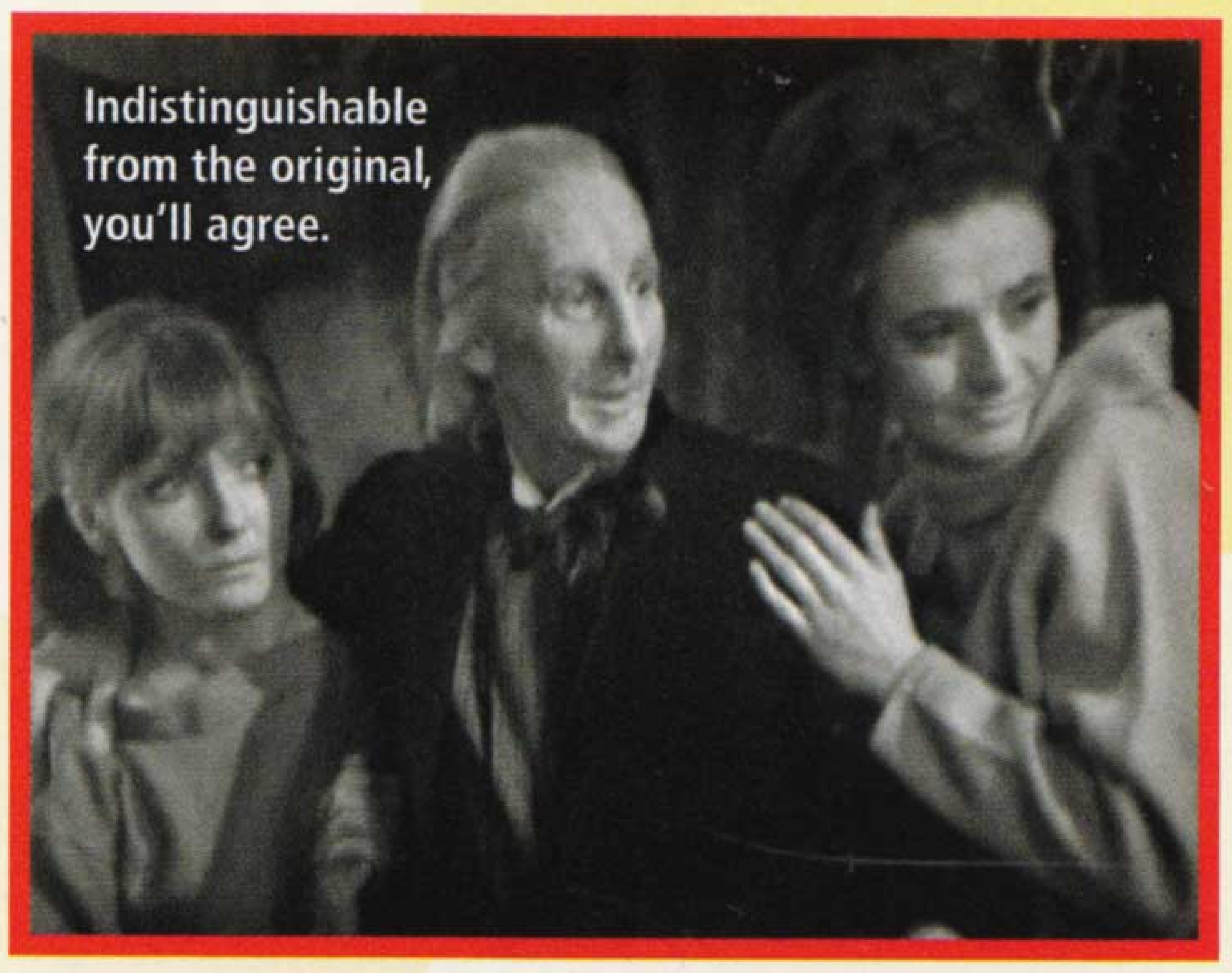
STEVE VIZARD DOCTOR HEWSON
(Fast Forward, 1990)

During the late 80s and early 90s, *Fast Forward* was an Australian satirical comedy show (the equivalent of the USA's *Saturday Night Live*). One edition featured a sketch satirising the difficulties the Liberal Party of Australia (the centre-right party, then in opposition) were having in forming an immigration policy, by presenting the party's leader John Hewson as Doctor Hewson (based on the Fourth Doctor), accompanied by his Leela-esque companion Lylo (played by Marg Downey) and featuring his fellow MP John Howard as a Dalek (accompanied by K9). The odd thing about topical comedy is that it is utterly baffling out of context, as this sketch demonstrates, though at least it is using *Doctor Who* as a vehicle to satirise politicians rather than parodying *Doctor Who*.
CANONICITY: 2 – It was made in Australia, of course it doesn't count.
QUINTESSENTIAL DOCTORISHNESS: 4

DAVID WARNER THE DOCTOR
(Sympathy for the Devil, 2003, Masters of War, 2008)



Sympathy for the Devil took as its starting point the simple idea of having the Doctor being exiled to Earth in the present day, rather than during the 1970s. Without the Doctor to act as a scientific advisor, UNIT have been responsible for a series of disasters and Brigadier Lethbridge-Stewart now runs a pub in Hong Kong. When he's visited by a man claiming to be the Doctor, he takes some convincing. David Warner (recently seen in *Cold War*) plays the Doctor with a cool, authoritative manner. In a way, he's quite a conventional character, but any lighthearted-ness would be out of place in this grim, nihilistic story. His second adventure, released five years later, is equally downbeat, showing us a version of Skaro where the Doctor did not intervene in the Daleks' creation and Davros created a race capable of compassion more interested in recruiting other races than exterminating them.
CANONICITY: 3 – Both these stories are out-and-out alternatives to the TV continuity.
QUINTESSENTIAL DOCTORISHNESS: 7



Indistinguishable from the original, you'll agree.

EDMUND WARWICK
ROBOT DOCTOR WHO
(The Chase, 1965)

In the fourth episode of *The Chase*, the Daleks hit upon the perfect idea to destroy the Doctor. They will use their 'reproducer' to create their own robot Doctor to 'infiltrate and kill' the Doctor's group. What's interesting about this plan is, firstly, that the Daleks' plan hinges on the Doctor becoming separated from the rest of his group so their robot can replace him without suspicion, and secondly, how utterly rubbish their robot Doctor is. The Daleks state that they are using their 'photo images' of the Doctor to create the robot – presumably a load of very murky production stills of William Hartnell caught in unflattering poses as, despite their assertion that "It is impossible to distinguish from the original" it turns out to look almost nothing like him. To be fair, they do get the voice right, although they are less successful in programming its memory as it gives itself away by calling Vicki 'Susan'; to have made such an elementary continuity blunder the Daleks clearly haven't been paying attention.
CANONICITY: 3 – Although at a couple of points in the story the robot is played by Hartnell in close-ups, Warwick never plays the Doctor during this story (though he did briefly stand in for Hartnell in *The Dalek Invasion of Earth*).
QUINTESSENTIAL DOCTORISHNESS: 3

ARABELLA WEIR THE DOCTOR
(Exile, 2003)

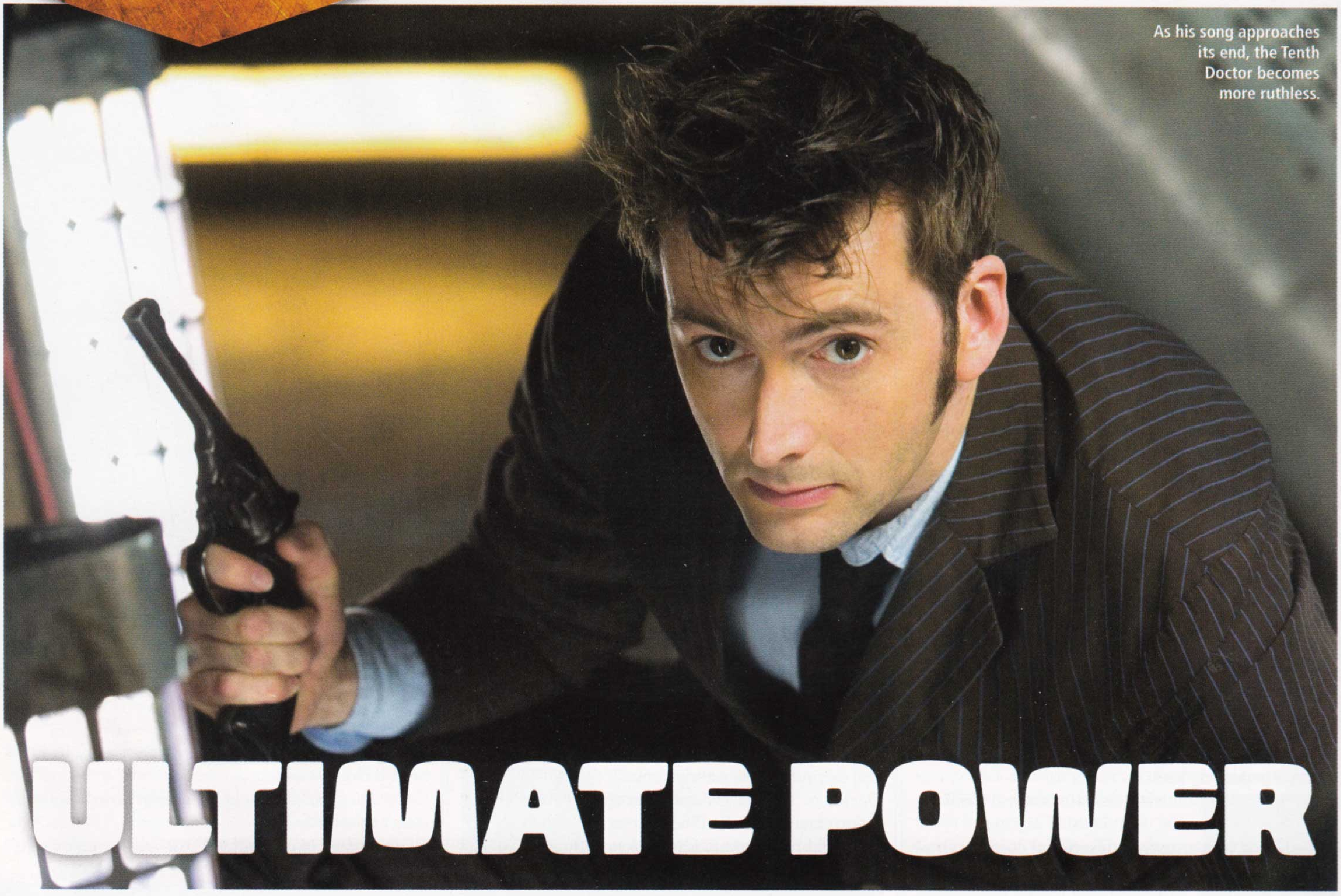
The ostensible 'What if' for this *Unbound* audio adventure was 'What if the Doctor had escaped the justice of the Time Lords?' However, given the casting of Arabella Weir, fans could be forgiven for expecting it to be 'What if the Doctor was a woman?' when, in fact, the real question posed by the story is 'What if *Doctor Who* was a sitcom?' And not just any sitcom, but a sitcom like *Two Pints of Lager and a Packet of Crisps*, revelling in lowbrow jokes about belching and vomiting. Whether you find it funny depends on your sense of humour and state of inebriation.

Playing the Doctor as a drunken, irresponsible 'ladette', Weir's Doctor is a deliberate subversion of expectations; her Doctor is frequently berated by her previous incarnation (see Nicholas Briggs) for failing to avert an imminent alien invasion. This alien invasion turns out to be a ruse concocted by the Time Lords (one of whom is played by David Tennant) to lure the Doctor out into the open. Put back on trial, they trick her into removing herself from existence.
CANONICITY: 2 – Even by its own terms this story didn't take place.
QUINTESSENTIAL DOCTORISHNESS: 1 DWM

Arabella Weir's Doctor regenerated from this fellow.

COUNTDOWN TO 50

DWM counts down to the 50th anniversary of *Doctor Who* this November, with its season-by-season celebration…



As his song approaches its end, the Tenth Doctor becomes more ruthless.

ULTIMATE POWER

As the Tenth Doctor approaches his end of days, he finds himself torn between responsibility and the desire to do good…

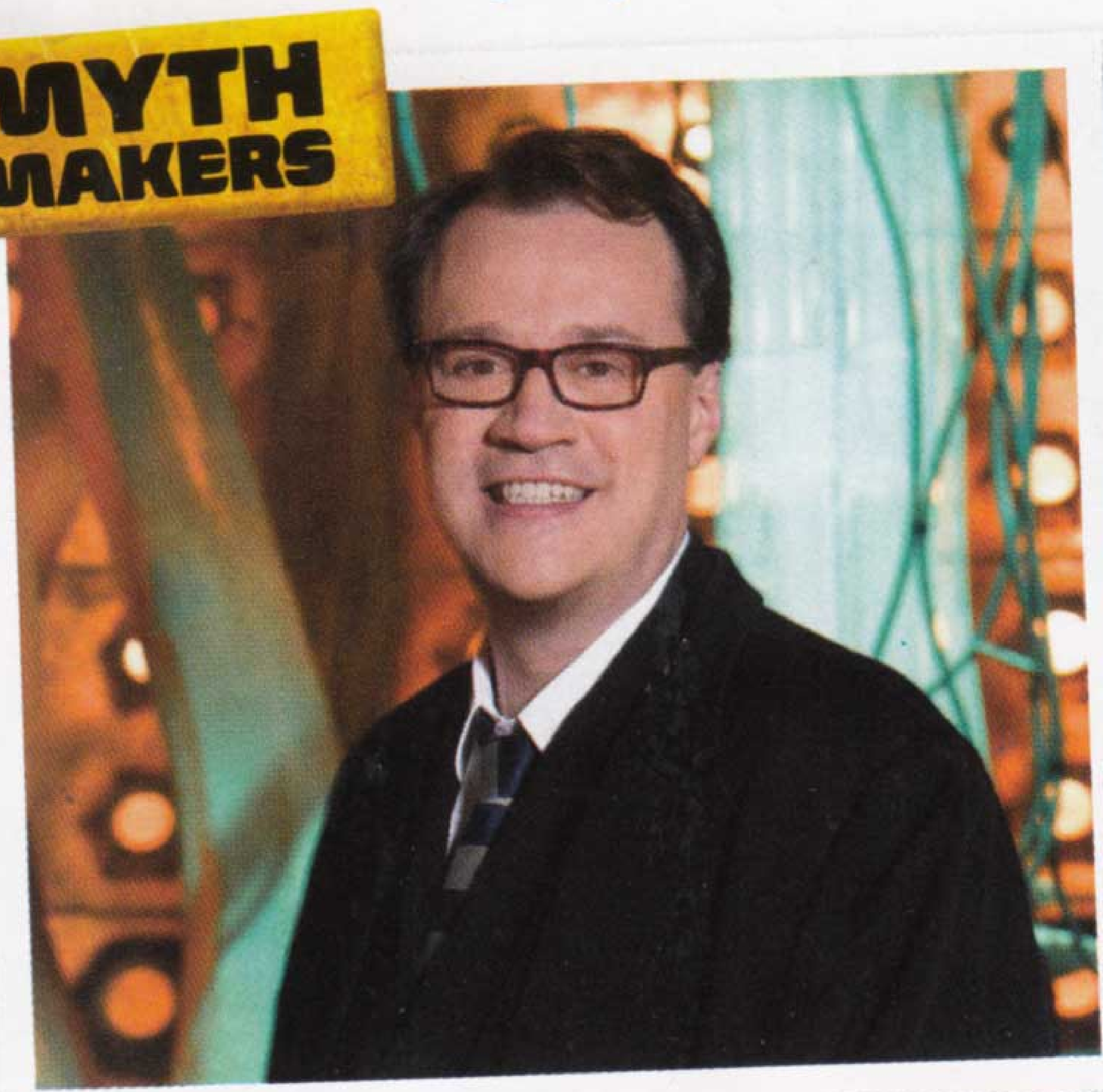
FEATURE BY **JACQUELINE RAYNER**

THIS ISSUE THE SPECIALS (2008-2010)

“I'm not a god,' the First Doctor says in *The Myth Makers*, shortly after inventing the Trojan horse and thereby facilitating the slaughter of hundreds of Trojans in order to save his own life. If that's what he's like as a 'mortal', thank goodness he *doesn't* have the powers of a god…

Fast forward 44 years to the last days of the incarnation of the Doctor that the Face of Boe once called 'the lonely god'. It would be easy to read Biblical symbolism into the Tenth Doctor's life – carried aloft by angels in *Voyage of the Damned*, being restored by the prayers of millions of humans in *Last of the Time Lords*, not to mention the fact that at one point he actually battles Satan – but let's sweep those aside. Well, all apart from one, because these final Tenth Doctor episodes are about something that religion has dwelt on through the ages. Temptation. This is the temptation of the Doctor.

MYTH MAKERS



RUSSELL T DAVIES

EXECUTIVE PRODUCER/WRITER

Marvellous Russell T Davies OBE (the T – no full stop – added to distinguish him from another Russell Davies) is one of the foremost television writers of his generation. Swansea-born Russell, who shares a birth-year with *Doctor Who*, first worked in children's television.

His sci-fi thriller *Dark Season* was made for the BBC in 1991, and this was followed in 1993 by the supernatural drama *Century Falls*. Both of these superb, intelligent shows demonstrated that Davies had a genius for knowing exactly what appealed to children, while never talking down to them.

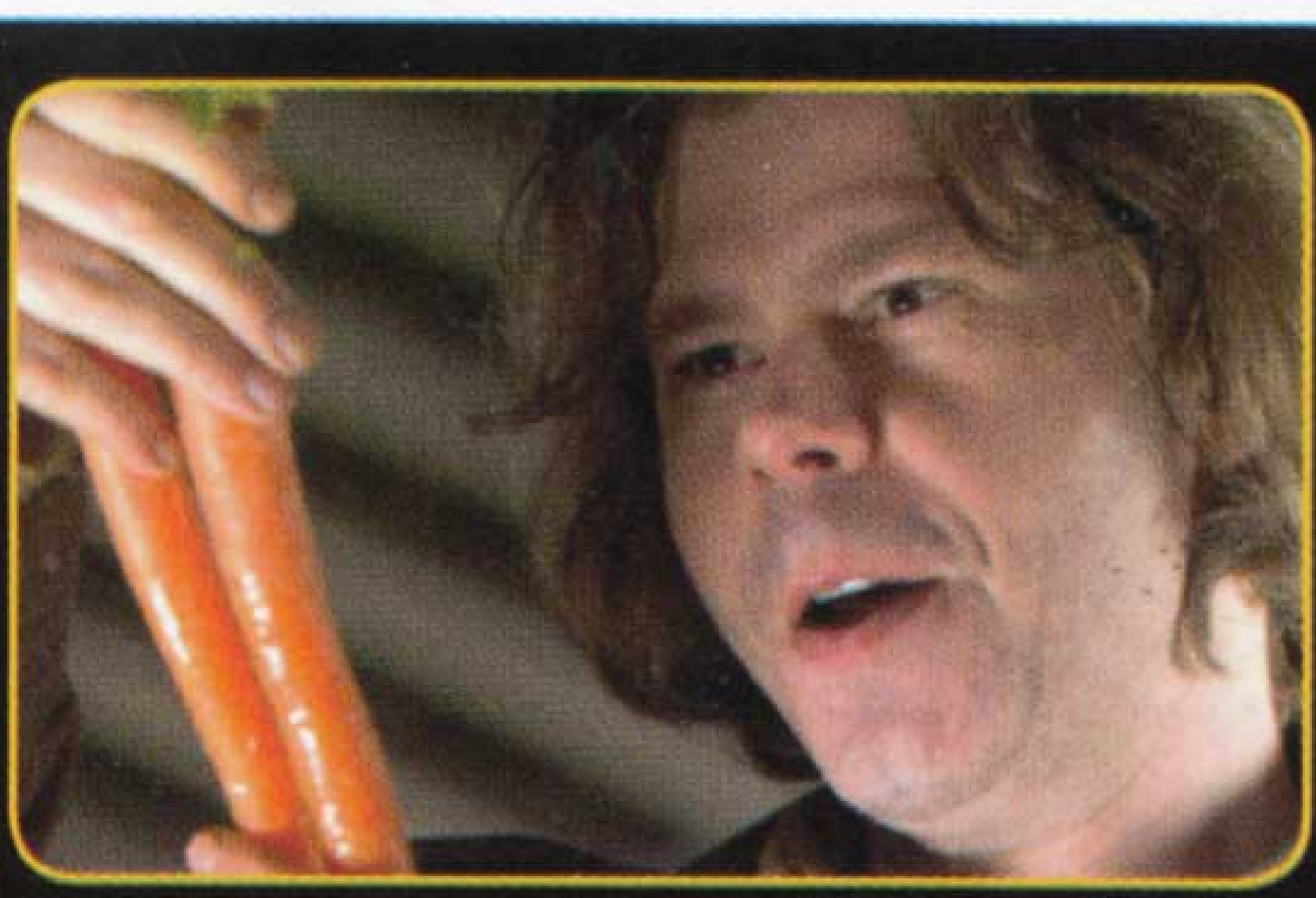
Russell worked on several soap operas during the 1990s, including Granada's long-running *Coronation Street* as well as the less conventional *Revelations* and *Springhill*. While working for Granada he won his first BAFTA, for *The Ward* (aka *Children's Ward*). 1999's groundbreaking series *Queer as Folk*, which he wrote and co-produced, cemented Davies' reputation as a major TV talent, and many more successes followed, including *Bob and Rose*, *The Second Coming* and *Casanova*.

Russell had never hidden his love for *Doctor Who*. In 1996 he wrote a Virgin *New Adventures* novel, *Damaged Goods*, and in 2003 it was announced that he was to helm the revival of *Doctor Who* for the BBC. In his hands, the series became a worldwide sensation, and he also launched the spin-off shows *Torchwood* and *The Sarah Jane Adventures*. He moved on after five years – America beckoned, but in 2011 Russell returned to the UK, launching CBBC's *Wizards vs Aliens*.

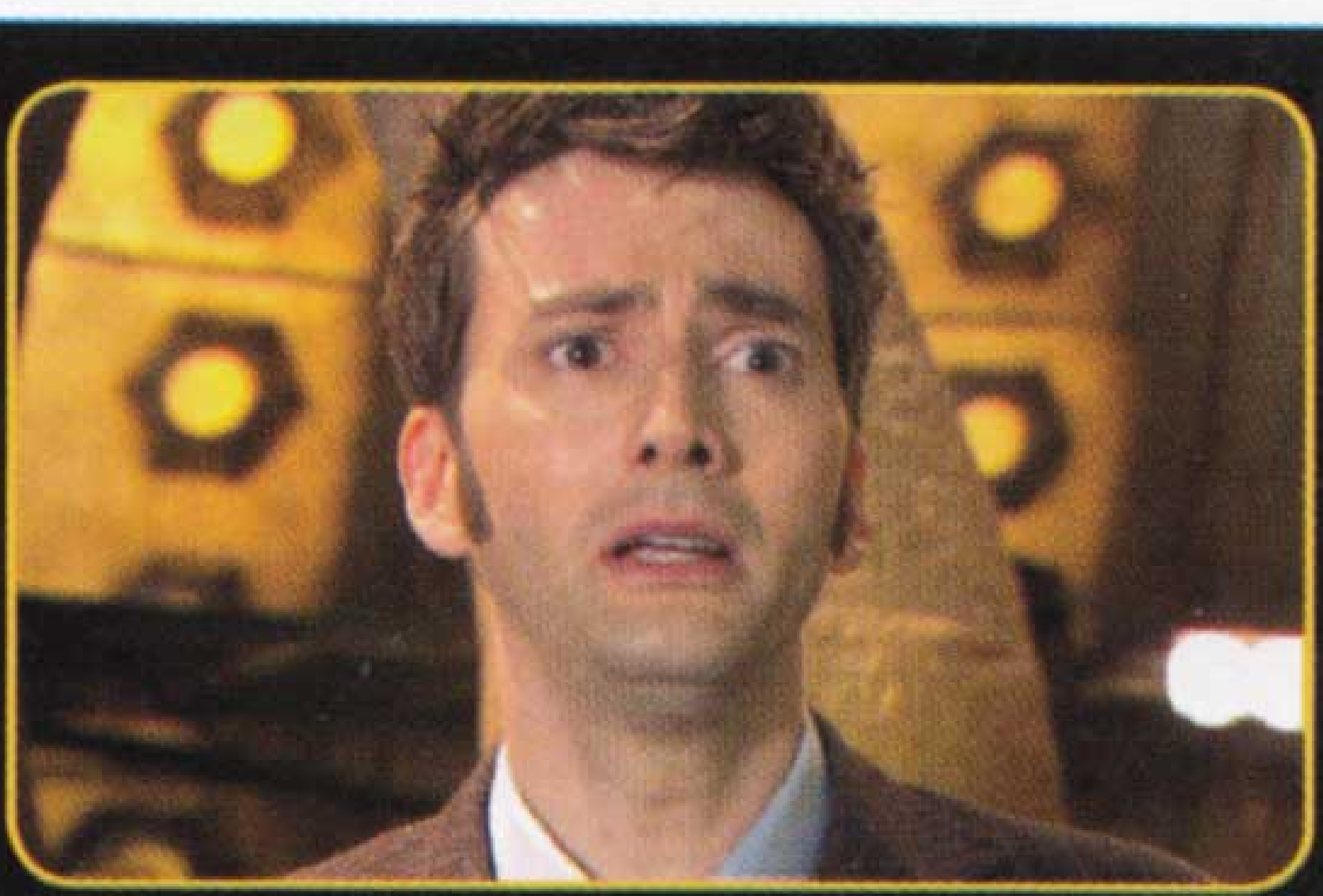
MEMORABLE MOMENTS

"For I say to you on this Christmas morn, bravo sir! Bravo!" *The Next Doctor*
Knowing that the Doctor is rarely thanked for his deeds, Jackson Lake rallies a crowd of Londoners to show their gratitude to the Doctor for saving them from the CyberKing.

"I love you. I love you. Oh, I love you. I. Love. You." *Planet of the Dead*
UNIT boffin Dr Malcolm Taylor finally meets the legendary Doctor (he's read all the files), and indulges in a little bit of overenthusiastic hero worship.



"Everything brand new. Eden, that's what we should've called this place." *The Waters of Mars*
Andy's last words before evil enters their Eden and turns him into one of *Doctor Who*'s most terrifying monsters.



"I don't want to go." *The End of Time* Part Two
After collecting his 'reward' by visiting all of his travelling companions, the Tenth Doctor reluctantly succumbs to his inevitable regeneration.

Wilf knocks four times, signalling the end of the Tenth Doctor's life...

STAR PERFORMANCE

DAVID TENNANT

THE DOCTOR

David Tennant was born David John McDonald in West Lothian in 1971, son of Helen and the Rev Sandy McDonald (who would later appear in *The Unicorn and the Wasp*); the inspiration for his stage name was the Pet Shop Boys singer Neil Tennant. As a child he was obsessed with *Doctor Who* and Tom Baker, and this led to him deciding – at a very early age – that he would become an actor. In the late 1980s he started to study acting at the Royal Scottish Academy of Music and Drama, and the 1990s saw him building a reputation on both stage and screen (in 1996 he briefly shared a screen with future Ninth Doctor Christopher Eccleston in *Jude*).

Knowing Tennant to be a *Doctor Who* fan, Big Finish Productions cast him in several audio plays, and he also appeared in the BBC's online animated drama *Scream of the Shalka* – he was performing in a nearby studio and persuaded the director to give him a cameo role.

It wasn't long before Tennant was being spoken of as the 'next big thing'. By the time he was cast as the Tenth Doctor in 2005 he had already been seen as a leading role in several BBC productions, including *Blackpool* and Russell T Davies' *Casanova*. David Tennant stayed with *Doctor Who* for four years, during which time he became one of the UK's most well-known faces (and voices) and came to rival his hero Tom Baker for the title of Britain's favourite Doctor.

During his time on the show he met Georgia Moffett, who played the Doctor's 'daughter' Jenny, and is also the real-life daughter of Fifth Doctor Peter Davison. David and Georgia married in 2011 and have a daughter, Olive. David Tennant is returning to *Doctor Who* in 2013 for the 50th Anniversary Special.

> **'The Tenth Doctor may like to think he's using his powers for good, but perhaps he has more in common with his long-ago self than he would like to think...'**

On Utopia, the Doctor tells Captain Jack about Rose absorbing the Time Vortex: "No-one's ever meant to have that power. If a Time Lord did that, he'd become a god. A vengeful god." But we know the Doctor is compassionate - if he had such power, surely he would use it for good? Surely he'd be a benevolent, not vengeful, god?

And therein lies his temptation.

Christmas 2008 would see the Doctor at the start of his longest ever (broadcast) run without a companion. We know that being companionless isn't good for him - as Donna once told him, "sometimes, I think you need someone to stop you" - and on top of that, in meeting what he believes to be his own future, *The Next Doctor* gives the Tenth Doctor his first intimation of mortality.

It's at the end of *Planet of the Dead* that the Doctor is reminded that his "song is ending." Unlike the prophecies of Cassandra of Troy, cursed never to be believed, the Doctor knows immediately that Carmen is indicating his death. So this is where he is. He knows he's going to die, so he has nothing to lose. There's no companion to hold him back. That's a scary place to be. And when he lands on Mars, his temptation really begins.

'The road to Hell is paved with good intentions,' the saying goes. We can't doubt that the Doctor's intention is good - to save lives. He knows that there could be enormous consequences, but chooses to believe they can be circumvented. "The Laws of Time are mine. And they will obey me!" Have we *ever* seen a more arrogant Doctor? Adelaide's words to him echo the Doctor's own back on Utopia: "No-one should have that much power."

A benevolent god. A god who even saves "the little people." A god who decides who is important and who is unimportant. The Doctor of *The Myth Makers* decides his life is more important than those of the Trojans. The Tenth Doctor may think he's using his powers for good, but perhaps he has more in common with his long-ago self than he would like to think.

In exploring what the Doctor *could* be, what he could become, he - and we - can appreciate more the choices he has made throughout his life to take him away from godhood, not towards. But now he has given in to temptation, can he be redeemed?

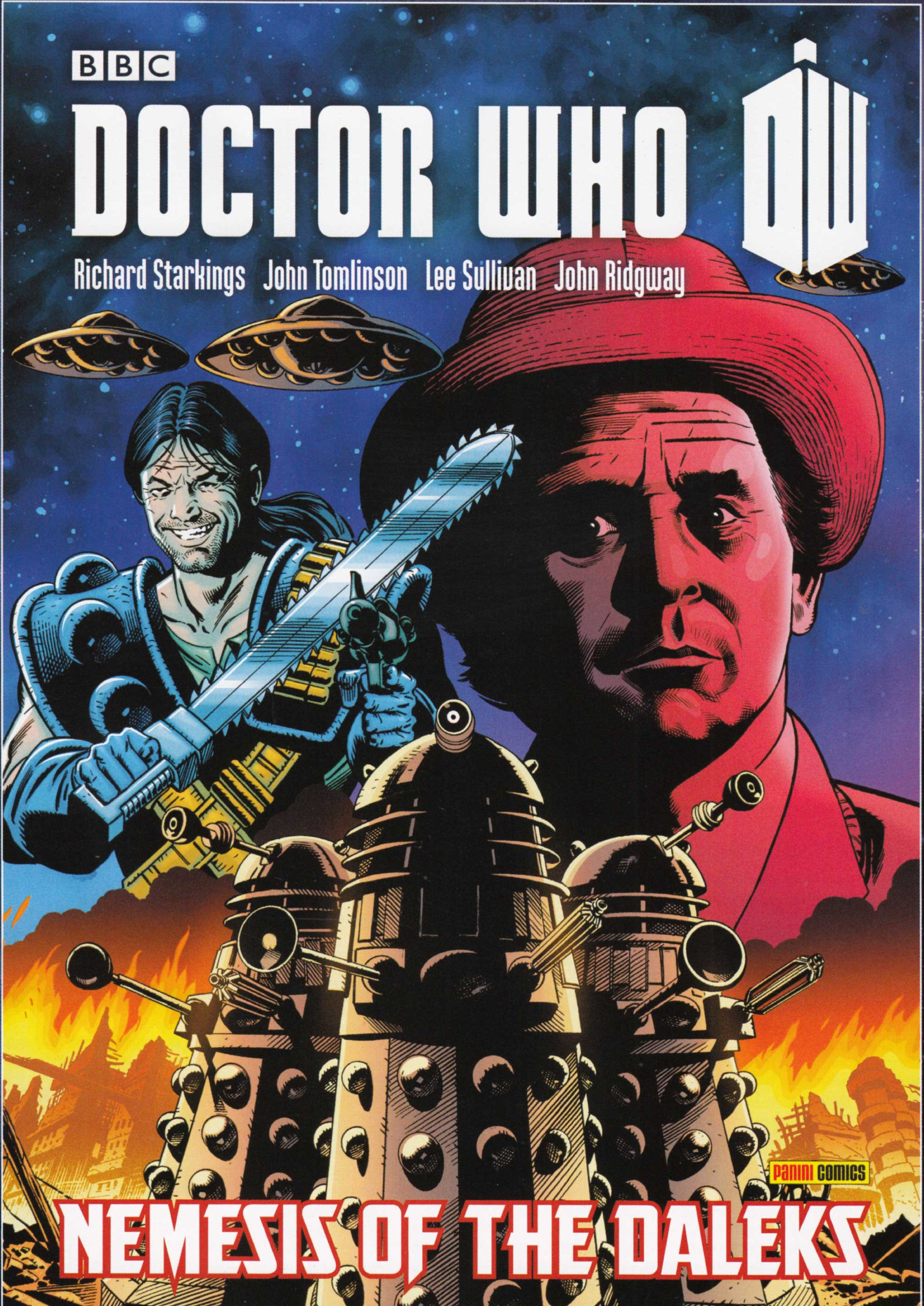
The End of Time gives perhaps the greatest example of power corrupting. The Time Lords ensure their survival by destroying a single life - the Master - and in this callousness they condemn untold others to death. Aunt Vanessa. Bruce the paramedic. Hard-boiled-egg-hater Goodge. Every inhabitant of the system Metulla Orionsis. Lucy Saxon. The Time Lords are accountable for all their fates and so many more.

As if that wasn't enough, they now plan to destroy the whole of creation, and the Doctor holds the fate of the universe - maybe every universe - in his hands. The power of life and death over all of them. Surely this would, as Davros once said, set him up above the gods? How could he help but look on every other being as "the little people" now that he's saved all of them?

At the climax of *The End of Time*, when the Doctor has a choice between his life and Wilf's, he says to the old man: "[You're] not remotely important. But me! I could do so much more!" The greater good. The benevolent god who could go on saving the universe again and again. What's one little life compared to that?

Then he goes ahead and sacrifices himself to save Wilf anyway. The Doctor turns his back on godhood and is utterly, completely redeemed, because he gives his life to save just one man. One tiny speck in the universe. This is no longer the Doctor of *The Myth Makers*. This isn't the wannabe god. This is just, once again and for the rest of his life... *the Doctor*. Our hero. **DWM**

AVAILABLE NOW...


BBC
DOCTOR WHO
Richard Starkings John Tomlinson Lee Sullivan John Ridgway
Panini Comics
NEMESIS OF THE DALEKS

ART: DAVID A ROACH & JAMES OFFREDI

A SEVENTH DOCTOR COMIC COLLECTION

THE WATER IS COLD. BLACK.
THE FEAR IS GONE NOW, DRAINED AWAY WITH THE LAST OF HER BODY HEAT. "THIS IS HOW I ALWAYS THOUGHT I'D DIE," SHE IDLY THINKS.
SHE SINKS DOWN AND DOWN AND FAR AWAY...
THE WIND IS HOT. DRY.
TWELVE HOURS OUT OF SYRIA, SEVEN THOUSAND FEET ABOVE THE IRAQI DESERT, THE STORM HAS CAUGHT HER GIPSY MOTH.
IT FLINGS IT BACK AND FORTH LIKE A DOG WITH A BONE IN ITS JAWS...
...THEN THROWS IT AT THE GROUND.
COME ON, JASON, GET YOUR BLASTED NOSE UP! YOU CAN DO IT!
YOU CAN DO IT!!!
IT MAY BE LUCK...
IT MAY BE SKILL...
BUT THE MOTH SURVIVES.
ZZZZZHHHHRROOOOOM!

A WING AND A PRAYER

PART ONE

SHE KNOWS SHE HAS LITTLE TIME. BAGS WEDGED BENEATH THE WHEELS PREVENT THE PLANE FROM BEING DRAGGED AWAY IN THE WIND. A CANVAS SHEET PROTECTS THE ENGINE.
THEN SHE WAITS. AN HOUR PASSES.
TWO...
THE STORM BEGINS TO FADE.
THEN SHE HEARS SOMETHING. AN ANIMAL, PERHAPS...
WHO'S THERE?! SHOW YOURSELF NOW OR I'LL FIRE!
WHOA, NELLY! NO NEED TO SHOOT, LIVE AND LET LIVE, THAT'S MY MOTTO AND ALSO MY DAD'S FAVOURITE JAMES BOND MOVIE WHICH NOW THAT I THINK ABOUT IT WAS ACTUALLY LIVE AND LET DIE SO FORGET I MENTIONED THAT BUT AS I WAS SAYING, GIVE PEACE A CHANCE!
HELLO! I'M CLARA!

STORY: **SCOTT GRAY** • PENCIL ART: **MIKE COLLINS**
INKS: **DAVID A ROACH** • COLOUR: **JAMES OFFREDI**
LETTERING: **ROGER LANGRIDGE**
EDITORS: **TOM SPILSBURY & PETER WARE**

YOU'RE... ENGLISH?
I'M TERRIBLY **SORRY**, I THOUGHT YOU MIGHT HAVE BEEN A **WILD DOG** OR A **BANDIT!** WHAT ON EARTH ARE YOU DOING IN THE **DESERT?**
LOOKING FOR A **BLUE BOX**. THE DOCTOR AND I STEPPED OUT FOR A STROLL AND THEN, WELL, MUCHO **SAND** ARRIVED AND WE GOT A BIT **LOST**.
SORRY, YOU'RE...?
FORGIVE MY MANNERS. MY NAME IS **AMY JOHNSON**.
WELL, NICE TO MEET YOU...
...AAAMMMYYY?!
DID YOU SAY "AMY JOHNSON"?
I DID...
THE AMY JOHNSON? THE **PILOT?**
WELL, **YES**. HENCE THE ACCOMPANYING AEROPLANE...
OH MY GOD! OH MY **GOD!** AND IT'S **1930!** THAT MEANS...
...YOU'RE MAKING YOUR **ENGLAND TO AUSTRALIA FLIGHT!** YOU'RE TRYING TO BEAT BERT HINKLER'S RECORD! YOU'RE **THE FIRST WOMAN TO FLY ACROSS THE WORLD!**
I MUST SAY, I WASN'T EXPECTING TO BUMP INTO SOMEONE SO **KNOWLEDGABLE!** DID YOU READ THAT SILLY FEATURE ABOUT ME IN THE *EVENING NEWS?*
YES! AND IN **SCHOOL**, I READ **ALL**...
UH... I MEAN... IN SCHOOL, ALL THE GIRLS I... **TEACH** ARE VERY EXCITED ABOUT YOUR TRIP! THEY ALL THINK YOU'RE VERY **BRAVE**, AMY...
AND SO DO **I**.
THANK YOU, CLARA. I'LL TRY NOT TO LET YOUR GIRLS DOWN.
YOU WON'T. I'M **SURE** YOU WON'T.
ZZZZZZZZZZZZZRRRRRRZZZZZZZZRRRRRRRZZ
YOU KNOW **WHAT?** I'VE COME TO A **DECISION**...

...I HATE SAND! SAND IS STUPID! SANDCASTLES ARE SMASHING, BUT SAND ON ITS OWN, JUST FLYING ABOUT? STUPID! IT'S IN MY HAIR, IT'S IN MY TEETH, IT'S IN MY LEFT BOOT!
SAND: BAD!
OH, HELLO, DIDN'T SEE YOU THERE! SAND AGAIN!
AMY, THIS IS THE DOCTOR. HE'S MY... TOUR GUIDE.
DOCTOR... MEET AMY JOHNSON.
AMY JOHNSON? THE PILOT?! BLIMEY! AND IT'S 1930! THAT MEANS --
YEAH, WE'VE DONE ALL THAT.
I'VE JUST BEEN TELLING AMY HOW WE HAD TO LAND HERE IN OUR PLANE TO AVOID THE STORM...
ZZRRRRRRZZZRRRZZZZZZZZZRRRRR
G-A
I TAKE IT YOU WERE BLOWN OFF-COURSE TOO?
YES! FUNNY OLD STORM THAT, HIGH-INTENSITY ELECTROMAGNETIC FIELD, WE LANDED MILES OUT OF OUR WAY!
OH, THIS MUST BE JASON! DE HAVILLAND GIPSY MOTH, FOUR-CYLINDER ENGINE, MODIFIED WITH ADDITIONAL FUEL TANKS! A MASTERPIECE OF BRITISH ENGINEERING!
WHAT DO YOU FLY, DOCTOR?
A TARDIS! SHE'S VERY RELIABLE, USUALLY. WELL, MOSTLY. WELL, OCCASIONALLY...
RRZZZZZZZRR
ZZZZZZZRRRRRRZZZZZZZZZRRRRRRZZZZ
DID YOU HEAR THAT? SOUNDED LIKE A BUZZING...
LET ME GIVE YOU A HAND...
THANK YOU, DOCTOR!
Jason
I MUST GET GOING, IF I DON'T REACH BAGHDAD BY NIGHTFALL I'M SUNK. WONDERFUL TO MEET YOU BOTH!
OH... I HAD A MILLION QUESTIONS I WANTED TO ASK YOU!
WELL, I'M STAYING AT THE CROWN HOTEL TONIGHT. COME AND FIND ME, WE'LL HAVE DINNER!
AMY JOHNSON...
WOW.

VWORP! VWORP!
WELCOME, CLARA OSWALD, TO ONE OF THE SHINING CENTRES OF MIDDLE EASTERN CULTURE -- THE CITY OF ONE THOUSAND AND ONE NIGHTS...
BAGHDAD!
THE KINGDOM OF IRAQ IS ONLY A FEW YEARS OLD, CARVED OUT IN THE AFTERMATH OF THE FIRST WORLD WAR. IT'S FIRMLY UNDER BRITISH RULE, BUT A MOVEMENT FOR INDEPENDENCE HAS ALREADY BEGUN...
HEY, ARE YOU LISTENING TO ME? I'M BEING EDUCATIONAL!
I CAN'T BELIEVE I'M ACTUALLY GOING TO HAVE DINNER WITH AMY JOHNSON! LOOK AT ME, I'M A TIME TRAVELLER!
I WANT TO KNOW EVERYTHING -- WHY SHE DECIDED TO BECOME A PILOT, HOW SHE GOT STARTED...
OH...
WHAT'S WRONG?
I'VE JUST REMEMBERED... HOW SHE ENDS.
IT'S IN WORLD WAR TWO... SHE'S FLYING FOR THE RAF, TRANSPORTING PLANES... AMY HAS TO BAIL OUT OVER THE THAMES ESTUARY. AND THEY TRY TO SAVE HER...
BUT SHE DROWNS.
DOCTOR... COULDN'T WE --
NO. WE COULDN'T.
I KNOW WHAT YOU'RE GOING TO SAY, CLARA, BUT IT CAN'T BE DONE. AMY JOHNSON'S LIFE IS A PIECE OF HISTORY, AND SO IS HER DEATH. IT'S FIXED; IMMUTABLE.

YOU SAID HISTORY WAS IN FLUX, THAT IT COULD BE REWRITTEN!
NOT THIS BIT. SHE'S TOO IMPORTANT.
THAT DOESN'T MAKE ANY SENSE!
HISTORY IS A DELICATE TAPESTRY. INFLUENTIAL FIGURES HAVE TO BE LEFT ALONE. IF THEIR PATHS ARE ALTERED THEN THE PATTERNS THEY'VE WOVEN WILL UNRAVEL.
YOU CAN'T WARN HER.
THAT'S JUST CRUEL.
I KNOW IT SEEMS THAT WAY.
BUT AMY IS HERE RIGHT NOW, CLARA, ALIVE AND BRAVE AND HAPPY. ENJOY HER. IF TIME TRAVEL'S TAUGHT ME ANYTHING, IT'S THIS:
LIVE IN THE MOMENT.
THERE'S THE MAN I CAME TO SEE! HELLO, OMAR! YOU'RE LOOKING WELL!
DOCTOR!
ALLAH BE PRAISED! WELCOME BACK, MY FRIEND, I'VE MISSED YOU!
HHNNGH!
OMAR, CLARA! CLARA, OMAR!
HELLO.
WAIT A MINUTE... IS THIS WHY WE CAME TO BAGHDAD? YOU WANTED TO BUY A HAT?
NOT A HAT, CLARA --
A FEZ!
YOU'RE LOOKING AT THE FINEST FEZ MERCHANT IN MUTTER'S SPIRAL!
THE LAST ONE'S BITTEN THE DUST, OMAR. NEED A REPLACEMENT.
AAH! WAS IT THAT TERRIBLE PROFESSOR SONG AGAIN, DOCTOR?
NOT THIS TIME. IT GOT EATEN BY A SLIME-FROG ON THE THIRD MOON OF PUGGO...
I HOPE HE CHOKED ON IT!

HERE SHE COMES!
ZZZZROOOOOM!
WELCOME TO HARRINGTON AERODROME, MISS JOHNSON! WE HEARD YOU WAS COMING, WE'VE BEEN WAITIN' FOR YA!
ALL OF BRITAIN'S BEHIND YOU, MISS! WELL DONE!
I'M TED AND THIS IS KENNY. WE'RE GONNA SEE TO YOUR PLANE!
THANK YOU SO MUCH, BOYS. CALL ME JOHNNIE, EVERYONE BACK HOME DOES!
Jason
WE DON'T INDULGE IN THAT SORT OF INFORMALITY IN THIS PART OF THE WORLD, MISS JOHNSON. THE EMPIRE STILL HAS STANDARDS HERE.
FLIGHT-COMMANDER ARNOLD BRADSHAW, ROYAL AIRFORCE.
RETIRED.
THANK YOU FOR YOUR HELP...
I'VE BEEN ORDERED TO ASSIST YOU, MISS JOHNSON. IF IT WERE LEFT TO ME, YOUR FANCY JOYRIDE WOULD BE ENDING RIGHT HERE.
I... BEG YOUR PARDON?
I FOUGHT IN THE WAR TO PROTECT LITTLE GIRLS LIKE YOU. THERE WAS A TIME WHEN A MAN'S SACRIFICE MEANT SOMETHING.
THIS IDIOTIC JAUNT OF YOURS WILL ONLY GIVE BRITISH WOMANHOOD EVEN MORE FOOLISH IDEAS.
I SEE.
YOU KNOW, I'M ALL-TOO AWARE THAT MANY MEN FEEL THREATENED BY A WOMAN WITH ANY IDEAS AT ALL...
THANKFULLY, LIKE THE DINOSAURS, THEY SEEM TO BE DYING OUT.
THE FORWARD BOLTS HAVE BEEN SHAKING, THEY'LL NEED TO BE --
YOU CAN LEAVE THE REAL WORK TO MY MEN, MISS JOHNSON. DON'T TROUBLE YOUR HEAD WITH THE TECHNICAL SIDE OF THINGS...
Jason

AS I WAS SAYING, THE CYLINDER VALVES NEED TIGHTENING, THE PRIMARY OIL FILTER SHOULD BE REPLACED AND THE VENT PLUG NEEDS CHECKING...
I'M A FULLY-QUALIFIED GROUND ENGINEER, MISTER BRADSHAW. THE FIRST WOMAN IN BRITAIN TO BECOME ONE, IN FACT...
BUT NOT THE LAST, I PROMISE YOU THAT.
SERVICE THE PLANE. MAKE IT AIRWORTHY.
I WANT HER GONE AT SUNRISE!
G
CRIKEY, I THINK YOU'VE RATTLED OLD ARNIE, MISS! THOUGHT HE WAS GONNA ERUPT FOR A SECOND!
SERVES HIM RIGHT! BUT YOU SHOULD GET SOME KIP, MISS. TED AND ME, WE'LL TAKE CARE OF JASON, WE PROMISE. THERE'S A TAXI FOR YOU OUTSIDE...
I HAVE TO ADMIT, I AM FAMISHED...
YOU'RE A PAIR OF ANGELS! I'LL SEE YOU IN THE MORNING!
DOUBLE SIXES AGAIN?! OMAR, YOU'RE LUCKIER THAN GLADSTONE GANDER!
DINNER WILL BE READY IN HALF AN HOUR, HUSBAND...
BLESS YOU, NADIA! MORE THAN ENOUGH TIME FOR ME TO DEFEAT OUR HONOURED GUEST ONCE AGAIN!
I KNOW THAT LOOK. LUCK ISN'T WINNING THIS GAME FOR ME, YOUR MIND'S ELSEWHERE. WHAT'S WEIGHING ON YOU, DOCTOR?
IT'S PROBABLY NOTHING.
I GAVE CLARA SOME ADVICE...

"...I HOPE SHE TAKES IT."
CLARA?! HOW ON EARTH DID YOU BEAT ME HERE?!
WOULD YOU BELIEVE I TOOK A SHORTCUT?
TABLE'S BOOKED. CHECK IN, FRESHEN UP AND I'LL MEET YOU ON THE ROOF!
...I GOT THE FILTER REPLACED. I THINK WE'RE ALMOST FINISHED, LAD...
THAT'S THE REFUELLIN' DONE. SHE WAS LUCKY TO MAKE IT HERE, ALL THE TANKS WAS NEARLY BONE DRY!
Jason
G
ZZZZZZZZZZRRRRRRRRRZZZZZZZZZZZ
LET'S GET A CUP -- AAAHHH!
ZZZRRTT!
TED! WH-WHAT -- ?!
MR BRADSHAW! TED'S BEEN --
NYAAAHHH!
ZZZRRTT!
G-AAAH
G
WHAT'S GOING ON?! THIS HAD BETTER NOT BE ANOTHER ONE OF YOUR STUPID PRANKS, WILSON!
ZZZZZZZRRRRRZZZZZZRRRRRZZZZZZRRRRRZZZZZ
THEY WERE USELESS. SOFT AND PLACID, CONTENT WITH THEIR LOT. BUT YOU...
YOU RAGE.
WH-WHO SAID THAT? WHERE ARE YOU?
I CAN'T SEE YOU...
LOOK CLOSER.

I AM KORAGATTA.
I HAVE JOURNEYED FAR, ARNOLD BRADSHAW. I SEEK A KINDRED SPIRIT... A WARRIOR PREPARED TO FACE A TERRIBLE THREAT.
WILL YOU HEED MY CALL?
NO...
Y-YOU'RE JUST A RUDDY INSECT!
FWOOOOSSHHHSSSHHH!
I AM POWER AND FURY. BUT I WISH TO BE MORE.
ANY FOOL MAY DESTROY. BUT TO IMAGINE...
TO DESIGN...
AAAAH!
TO BUILD...
...THAT IS WHAT DIVIDES THE RULER FROM THE DRONE.
OH MY GOD.

...THAT WAS DELICIOUS! I'VE BEEN SLEEPING IN HUTS AND EATING RATIONS FOR THE LAST COUPLE OF DAYS. THIS IS LIKE HEAVEN!
DINNER'S ON ME, AMY. I KNOW I'M GOING ALL FAN-GIRL HERE, LET ME AT LEAST PICK UP THE CHEQUE!
PLEASE, CLARA, IT'S JOHNNIE TO MY FRIENDS!
YOU'RE GOING TO BE AN INSPIRATION, Y'KNOW. NOT JUST IN BRITAIN, BUT FOR WOMEN ALL OVER THE WORLD, FOR YEARS TO COME.
OH, I DOUBT IT. WHAT I'M DOING ISN'T SO GRAND...
I JUST WANT TO SHOW THAT AVIATION IS SAFE. PLANES ARE GOING TO BECOME MUCH LARGER, YOU KNOW. ONE DAY TRAVELLING BY AIR WILL BE LIKE CATCHING A BUS!
I KNOW PEOPLE ARE GOING TO MAKE A FRIGHTFUL FUSS OVER MY JOURNEY BECAUSE I'M A WOMAN, BUT I HOPE SOME DAY IT WILL SEEM PERFECTLY NORMAL FOR A WOMAN TO DO THESE KINDS OF THINGS.
WHY SHOULDN'T WE HAVE THE SAME OPPORTUNITIES AS MEN? WHY NOT FEMALE DOCTORS, AND LAWYERS, AND CARPENTERS?
SO THAT'S WHY YOU'RE MAKING THIS FLIGHT?
YES... ALTHOUGH I SUPPOSE I HAVE ANOTHER REASON.
I SPENT YEARS LOVING A MAN WHO DIDN'T LOVE ME BACK. I WROTE SO MANY LETTERS AND SHED SO MANY TEARS. ALL FOR NOTHING IN THE END.
AND LAST YEAR... MY SISTER IRENE TOOK HER OWN LIFE. SHE WAS SO WONDERFUL, CLARA. WHEN I SAW HER TIME CUT SHORT LIKE THAT...
WELL, I DECIDED NOT TO WASTE A SECOND OF MINE. I'D DO WHAT I LOVE, AND THAT'S FLY.
WHEN I'M IN THE AIR, EVERYTHING MAKES SENSE. I'M FREE.
IF I DIE TOMORROW I'LL GO WITH NO REGRETS.
OH, LISTEN TO ME PRATTLING ON, I HAVEN'T ASKED YOU ANYTHING! TELL ME ABOUT YOUR SCHOOL! HOW MANY GIRLS DO YOU TEACH? WHAT ARE THEY LIKE?
UH, WELL...

SWWSSSHHHSSHH!
YAAHHH!
BLIMEY! IT'S LIKE THE STORM'S FOLLOWED US...
SSSSSSSSHHHH!
OKAY, THAT'S KIND OF WEIRD...
SORRY, DID I SAY WEIRD? I THINK I MEANT...
... INSANE.
WH-WHAT DOES THIS MEAN?
SAND: BAD...

NEXT: *THE POWER BELOW!*

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THIS ISSUE EPISODE 731 - 42

HERE COMES THE SUN!

In the depths of space, things are hotting up on the *SS Pentallian* and the clock is counting down...

COMPILED BY **RICHARD ATKINSON** | ARTWORK BY **ADRIAN SALMON**

It's a lovely, bright and sunny day outside and so, of course, the Time Team can be found sat indoors with the curtains closed watching *Doctor Who*. It's a little stuffy in Emma's new flat.

"Bring me water," croaks Chris. "I'm burning up..."

"Oh belt up," says Emma. "It's not that bad."

Things are about to hot up considerably, as we'll soon discover... But first, some business to attend to: Martha's induction as a proper companion, not just a temporary guest.

"Martha gets the upgrade," chuckles Chris. The Doctor welcomes his new sidekick by zapping her phone with his sonic screwdriver. "Universal Roaming!"

"That's a data plan I could do with!" says Emma. "But look at Martha's clumsy flip phone. What were we thinking, back in 2007?!"

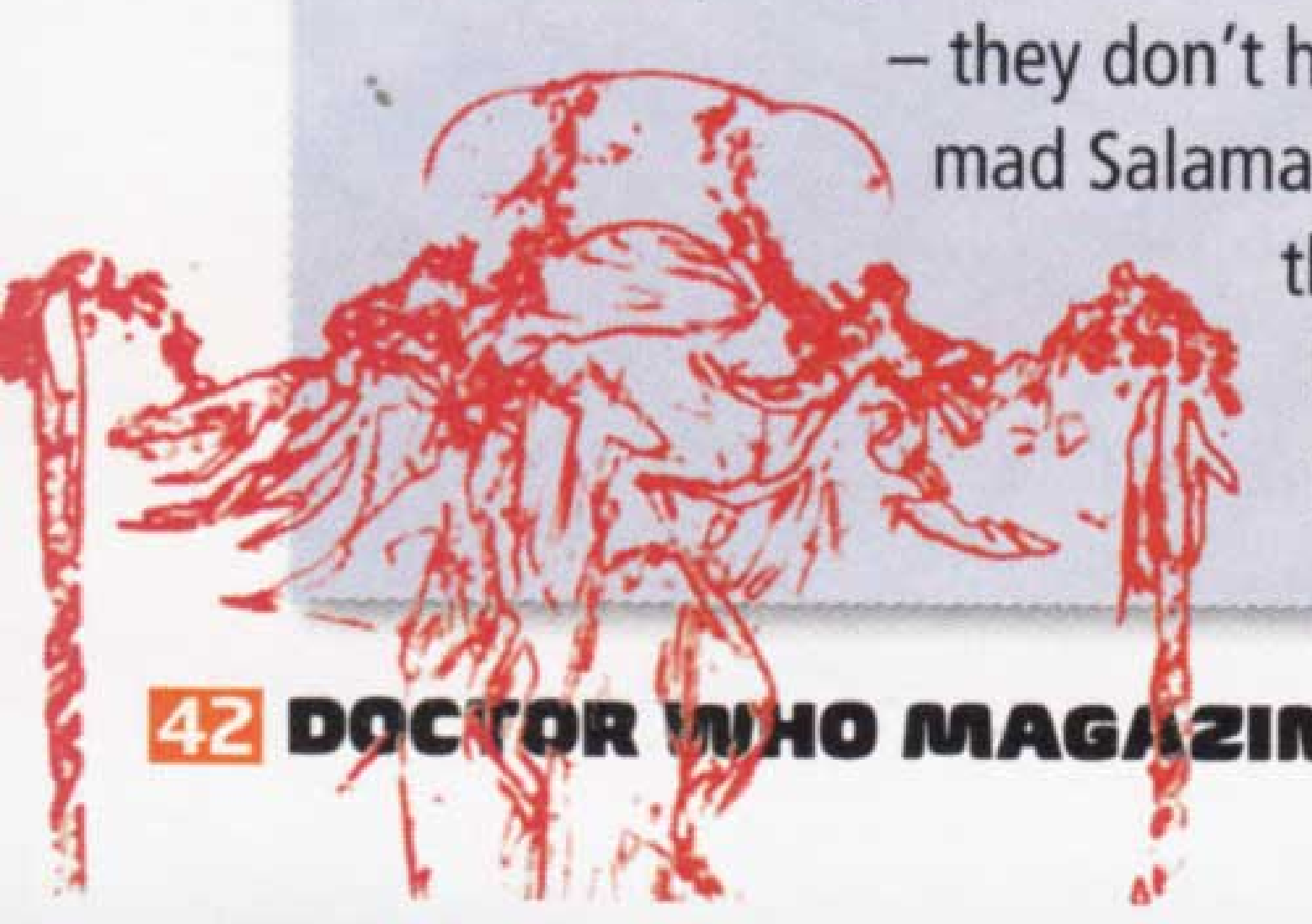
Will knows what he was thinking: "Only ever acceptable if you wanted to pretend to be Captain Kirk."

LIKE THAT? WATCH THIS!

1975's *Planet of Evil* saw another crew run into similar problems...

CHRIS SAYS: Seriously guys, stop taking stuff that doesn't belong to you! The crew of the *SS Pentallian* clearly had never heard about the events that took place when a Morestran expedition nabbed energy resources from Zeta Minor. If the treasure seems too good to be true, it probably is. The sweaty heroes of *42* get off kind of lightly – a bloke in a mask burning peeps up is not that big a deal compared to being infected by living antimatter from an entire planet of pure evil!

The parallels here are quite striking, as both crews have to deal with the repercussions of their actions, with McDonnell determined not to lose her partner, and Professor Sorenson desperate to keep his discovery aboard despite the impending threat of... well, painful death. But yet again, the *Pentallian* crew get an easy pass – they don't have the hysterical, power-mad Salamar to contend with. At least they have the Doctor, all level-headed and not at all possessed. Oh, wait...



There's no time for Martha to follow Will's advice however...

"Distress signal!" cheers Michael. "Woo! Love that. Straight into the story. He didn't even check what it was like outside."

The Doctor and Martha emerge onto a dark, grimy spaceship. Martha staggers back. "It's like a sauna out here," she says.

"It all feels very dirty and real, doesn't it?" says Will.

"Yes," says Michael. "I've heard about saunas like that... Ooh! Look! It's Stella from *Corrie*!"

Or, for older readers, Cindy from *EastEnders*. The Doctor and Martha have run into three of the ship's crew headed by soap legend Michelle Collins who plays Captain Kath McDonnell.

"The older of those two guys was that policeman in *Shameless*," says Will, "and I saw the other in a horror film called *Hush*."

These two are Scannell and Riley, and they are joined by a young woman called Erina as the ship goes into lock down.

"I love it when they drop in mid-crisis!" says Emma happily. "Steam venting from every pipe in sight! Oily terror-driven crew members!"

"I'm hooked already," says Michael, as it turns out that the engines have failed and the ship is falling into a nearby sun.

"That pull-back-and-reveal shot showing off the sun is lush!" says Chris.

Will looks at the screen and tilts his head. "Side on, the spaceship exterior looks a bit like the Ergon," he reckons.

"42?" wonders Emma as we discover how many minutes it is before they all get roasted. "Is that a reference to *The Hitch Hiker's Guide to the Galaxy*?"

"It's just about what's left of the episode..." realises Michael.

In fact as the opening titles kick in, 42 minutes is *exactly* how much is left of the episode.

"Beep-bip-beep-bip," beeps Will in the style of the countdown in real-time drama *24*, surely an inspiration for this episode's title.

As we rejoin the action, Emma is wondering why the crew members aren't a little more suspicious of the Doctor and Martha. "I suppose it isn't exactly a priority till they're somewhere less warm?"

"Usually it's the companions who are this open to the Doctor's intervention," ponders Chris. "Is this a ship full of potential TARDIS travellers? He has noted how clever and brilliant they all are. Maybe he likes them! Maybe they're awesome, and lovely, and wonderful! Maybe..." He pauses. "... they're all going to die, aren't they?"

And, it would seem, the Doctor and Martha with them...

"Cut off from the TARDIS," says Michael. "Just like in the William Hartnell days!"

"I do think the TARDIS works best when it's just the route into the story," says Will. "Not that it isn't fun to visit the wardrobe or the swimming pool or the nail bar, occasionally."

"The problems they're facing here are presented really clearly," says Michael approvingly. "Keeping it simple."

Their security isn't so simple though... the auxiliary engines are behind 28 locked doors, and not even the sonic screwdriver can help this time.

"Why are all of the crew at one end of the ship," says Emma with a frown, "the end without engine overrides?"

Will nods. "It's like putting a vital switch behind a gangway of giant metal fans."

Martha and Riley head off to get the doors open.

"I quite like Riley Vashtee," says Chris. "Maybe it's a Northern thing."

The Doctor follows the rest of the gang up to an emergency in the med-centre, where they meet another three crew members. Ashton has brought in McDonnell's husband Korwin, who has gone beserk and started sabotaging the ship. Medical officer Abi Lerner is trying to take a look at him as he writhes about on the bed.

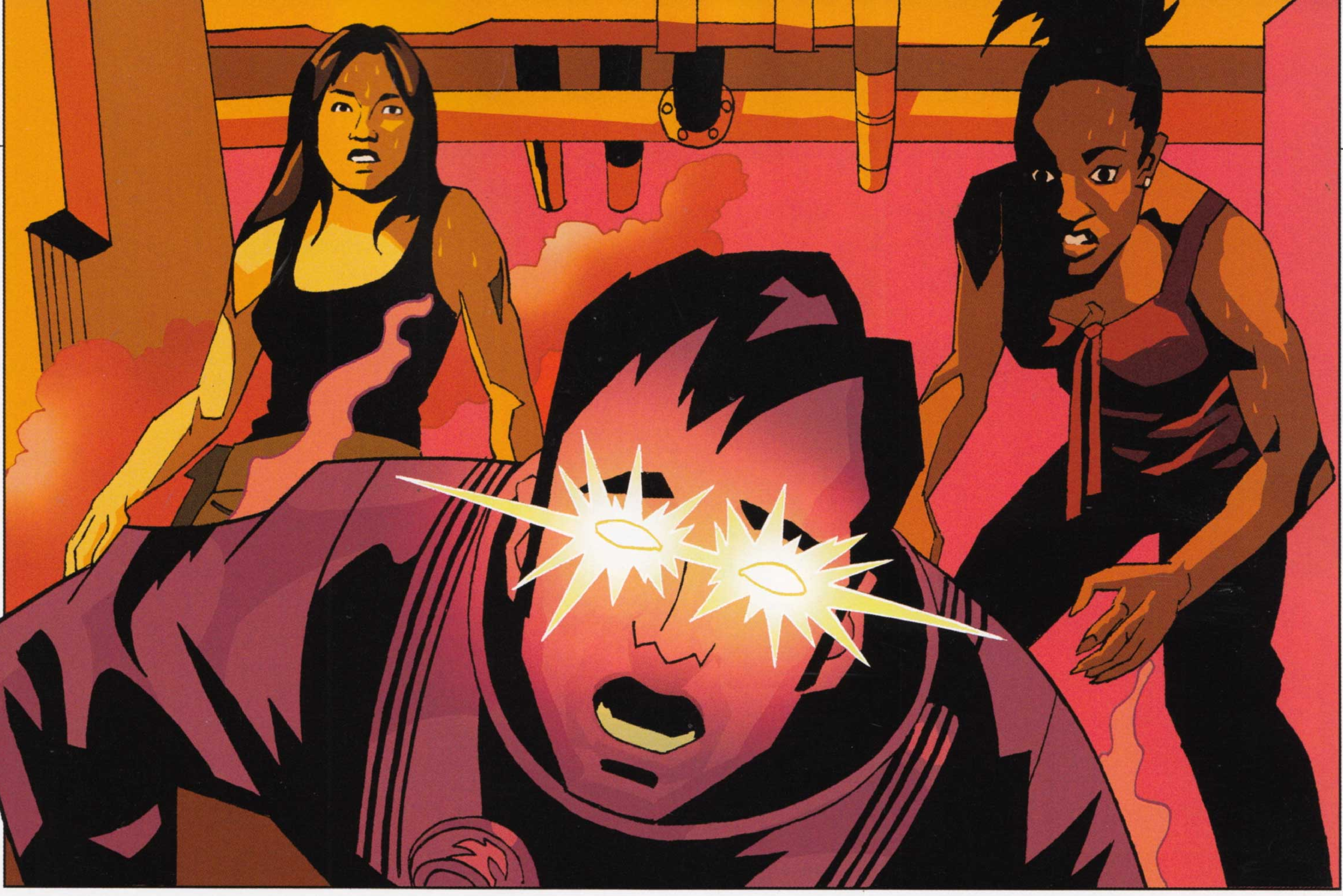
"Stella's husband has got a nice chest," says Michael.

Emma ignores him. "[Writer] Chris Chibnall is really laying on the tension, adding the possibility of infection into the mix!"

Meanwhile, it turns out that the key to opening the doors is a series of trivia questions, get one wrong and you're locked out permanently.

Will, being a pub quiz junkie, is quite taken with the idea.

"That said, one attempt or you're locked



"Chris Chibnall is really laying on the tension, adding infection into the mix!" - EMMA

out seems a little short-sighted... what if you want to dispute the answer?"

"It's another thing that adds to the tension," says Emma, "but it does seem weird, even the point about space pirates."

"Perhaps we're about to see a long-overdue comeback for Milo Clancy," says Michael.

Having easily got past the first question, the second is a bit more tricky. Luckily the Doctor is able to help over the intercom.

"What is this," asks Chris, "*Dara O'Briain's School of Hard Sums*?"

"I like the Happy Prime sequence," say Michael. "Nice to see the Doctor being clever."

"Yeah, yeah," says Will. "I knew that one."

Next up is 'classical music': who had more UK Number One singles - Elvis Presley or The Beatles?

"Elvis," says Will.

"It's lucky Vicki isn't the Doctor's companion in this one," says Michael. "She had no idea the Beatles played 'classical music'!"

"It's Elvis," says Will persistently.

The Doctor isn't so sure this time. Martha decides to use her 'phone a friend'. But when she calls her Mum things are far from friendly...

"I'd never speak to my mum like that," says Michael.

Emma clearly thinks she deserves it: "Francine is quite vicious to Martha!"

Anyway, it turns out the answer to the question is 'Elvis'.

Back up in the med-centre, Korwin is up and about and attacking Abi...

"Korwin's gone creepy," says Chris. "That's one heck of a way to kill a character. Frying tonight!"

"That's what I call a proper *Doctor Who* death," says Michael. "Nasty. And you can tell this week's enemy is truly evil - putting a mask over handsome Korwin's face!"

"The fiery eyes are horrible," says Will with a shiver. "Clever that a slowly lumbering man with his eyes closed can be so unnerving."

"You haven't seen me first thing in the morning," says Chris.

And Abi isn't Korwin's only victim. He's now creeping up on poor Erina.

"There's a very old school *Doctor Who* feeling to this episode," says Michael, "as one member of the crew meets their fate in turn."

"I like the main characters in the crew," says Will. "They're not quite as strong or well established as the Krop Tor gang, but they're still good."

"Yes, this reminds me a lot of *The Impossible Planet*," says Chris. "The peril of the black hole was quite similar to the sun in this one..."

As they drift ever closer to the sun, it looks like Martha and Riley are about to take a short cut. Korwin has infected Ashton and he's gone looking for them, so they've hidden in an escape pod.

"Freema is very good at showing Martha's fear," says Michael. "She's really on edge and afraid. Not really one for a wisecrack, like Rose would've been."

"Aw," sighs Chris, "Rose...."

Will looks on critically as the sun-possessed Ashton tries to launch the escape pod: "He might find the airlock keypad easier to use without his big gloves on. I bet it's like trying to use an iPhone while wearing mittens."

"He'd melt the panel," points out Emma.

While all this is going on, McDonnell is trying to get through to her husband, eliciting a damning response: "It's your fault."

"That was chilling," says Chris. "McDonnell just got her confirmation - Korwin's no longer alive, at all. That must be pretty freaky for the younger viewers too. After all, there's no chance that the Doctor can completely save the day. Perhaps that makes it easier as he's just a full-on baddie now."

"I think she knew it was her fault all along," believes Michael. "That explains why she's been acting so shiftily."

Martha phones home...

Scannell uses the ice vents in engineering to kill what's left of Korwin - or so he thinks. The zombified Ashton senses this and heads off to investigate, but not before he's put his fist through the escape pod control panel and launched Martha and Riley into space.

"Nice shot -" says Michael. "The Doctor and Martha cut off by the two doors as she drifts off..."

"It's really powerful," agrees Will. "That total silence after the noisiness of the rest of the episode so far."

"Beautifully lit, too..." says Michael, "in blue instead of the reds and oranges of the ship."

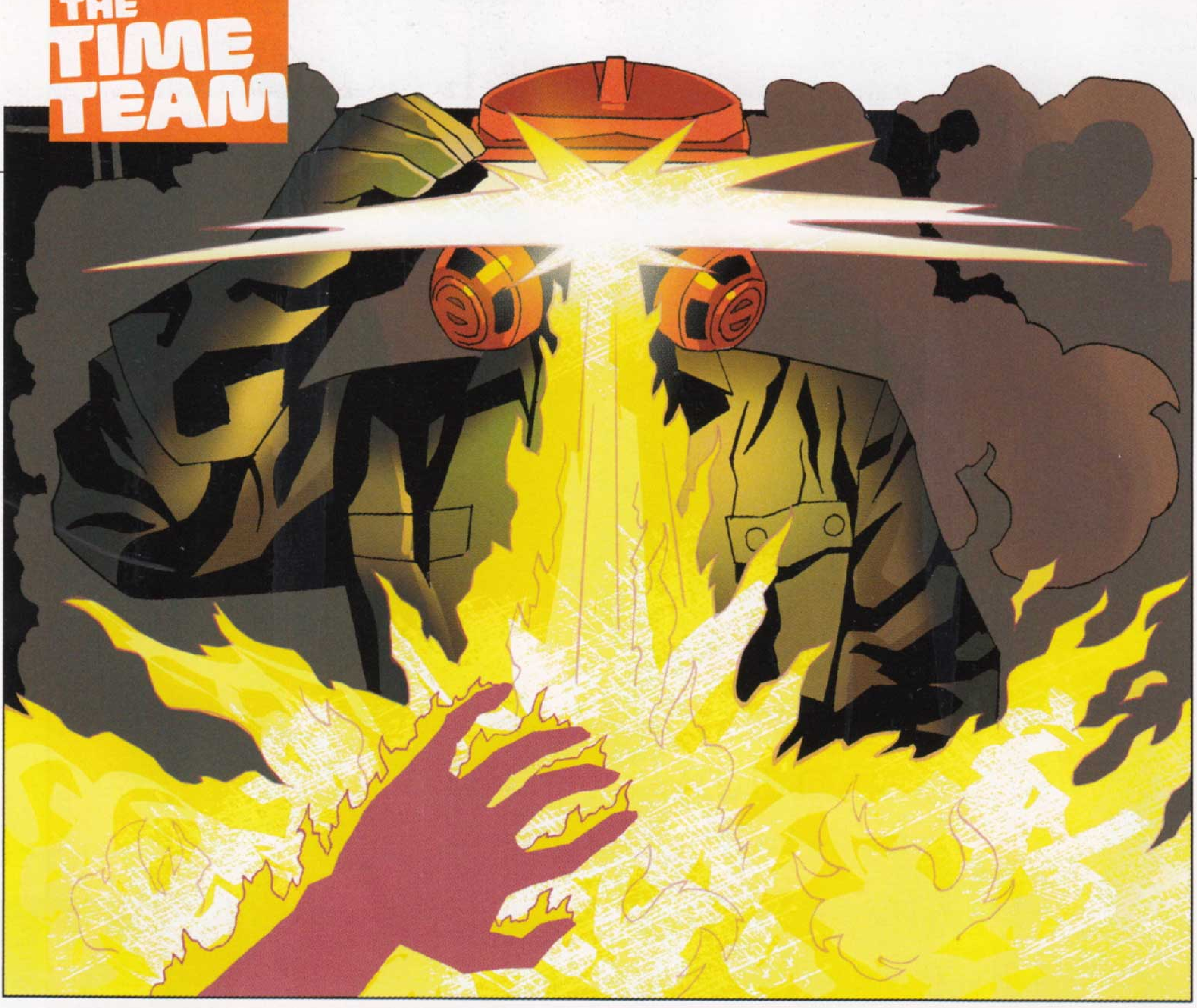
"I'm really enjoying this," says Emma. "They're constantly escalating the danger." She's also impressed by Collins' character: "Kath's pretty hardcore..."

Demonstrating her resourcefulness, McDonnell has lured the possessed Ashton to the med-centre and has frozen his head in the stasis unit.

"I like her," says Emma. "She really reminds me of Ida from *The Impossible Planet*."

"I'm going to query the practical nature of that stasis unit," says Michael. "Shouldn't there be a door to keep McDonnell safe? She's just as likely to be frozen as Ashton."

Freezing isn't going to a problem for Martha and Riley as they drift ever closer to the sun. Following a bit of a heart to heart, Martha decides she should phone her Mum... ►



AND YOU SAID...

BLAINE COUGHLAN, VIA EMAIL: I've no idea how David Tennant managed to get his tongue-twisting "happy prime" speech out so quickly, but it is hugely impressive. It's also brilliantly funny, as he adds peevishly, "I don't know. Talk about dumbing down!"

DAVID FELL, VIA EMAIL: It's unfortunate that Ashton and Korvin look identical when they're possessed by the sun and wearing helmets – initially, I thought they were the same person.

Kath must atone.

RICHARD FLOWERS, VIA EMAIL: For a series that is so much *about* time, it's surprising that no *Doctor Who* story has been set in real time before.

PIP HEMMINGS, VIA EMAIL: Erina has less than 40 minutes to live, and yet she spends her time grumbling by her locker when she's given a sensible order!

SI FOX, VIA EMAIL: *All* of the crew should be trying to help answer the questions, not just sitting around chatting!

ALEX WILCOCK, VIA EMAIL: Graeme Harper has always been a brilliant director, but here he reveals a bold painter's talent – flooding the sets in vivid colours, making this one of the most visually striking episodes ever.

In issue 463, The Time Team will be watching *Human Nature* and *The Family of Blood*, and then in 464 it's time for *Blink*. Email your comments to *dwm@panini.co.uk* or send them to the *Galaxy Forum* address on page 13.

> "Can *everyone* just phone home from space? Riley doesn't seem phased by that." - MICHAEL

"And another thing!" says Michael, who clearly hasn't finished nitpicking. "Can everyone just phone home from space? Riley doesn't seem the slightest bit phased by that."

Michael is soon distracted, however, as a further level of intrigue is added. A sinister woman is stood behind Francine, listening in to her call with Martha.

"Tsk," tuts Chris. "Martha was pouring her heart out, yet her Mum is simply trying to worm some answers out of her."

"Francine's fab," says Will. "You know her suspiciousness of the Doctor comes from good intentions."

"But who the hell is that lady?" asks Chris.

"It's Elize du Toit off of *Hollyoaks,*" says Will. "I bet she's right up your alley."

"She really doesn't like the Doctor," says Michael thoughtfully. "And Francine seems to be going along with it."

Chris is still not keen on her attitude. "Her daughter would be a cinder floating around in space if it wasn't for him."

The Doctor has tugged on a spacesuit and has headed outside the spaceship intent on rescue...

"Another handy switch located in an inconvenient spot," says Will grumpily. "They should sack the people who make these ships."

"Crazy," agrees Emma.

"I love the Doctor being stupidly heroic, though," says Michael. "This reminds me of Pertwee in *Frontier in Space*."

It's touch and go, but the Doctor does of course rescue Martha. And the experience gives him something of a Eureka moment – the sun is alive!

"It's a great moment," says Will. "Lovely close-up of the Doctor's face."

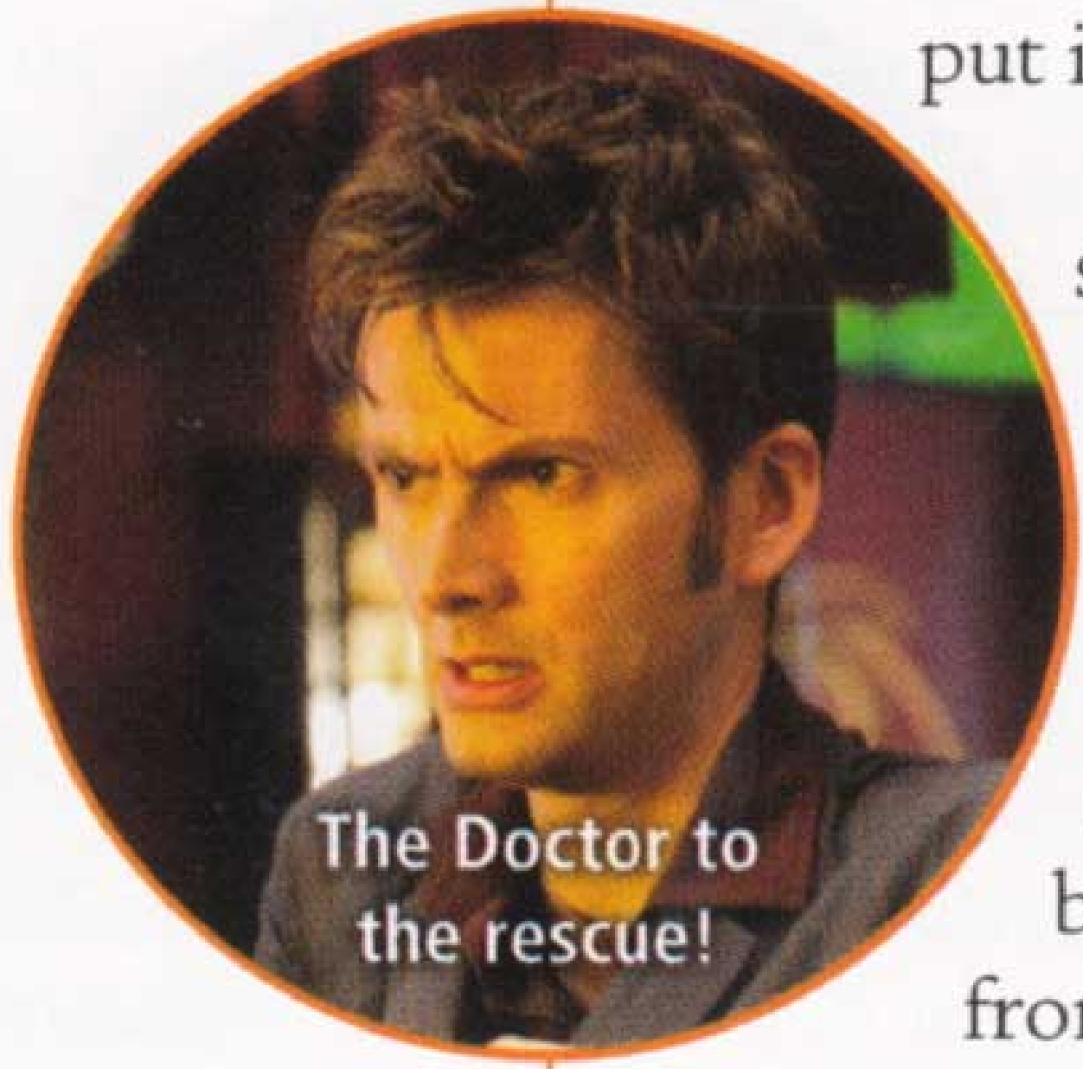
"I didn't see that coming," says Emma. "What a beautiful concept."

Unfortunately, the Doctor's trip outside has also resulted in him becoming possessed by the living sun, just like Korwin and Ashton.

"Tennant is really good," reckons Will. "Desperately holding back the sun monster... thing."

"He can really scream, can't he?" says Michael.

"Hearing him say how he's scared is really unsettling," says Chris.



The Doctor to the rescue!

The Doctor is taken to the med-centre to be put into stasis.

"I've just realised," says Michael, who's still worried that their freezer has no door on it. "That stasis chamber is the MRI scanner from *Smith and Jones* painted red, isn't it?"

Before the Doctor goes in to cool off, he establishes that the sun is angry because the crew has been mining fuel from its surface. He orders them to vent all the sun particles...

"McDonnell looks genuinely horrified at making a stupid mistake," says Michael.

"Her sacrifice seems a little unnecessary," thinks Emma, as Kath lures her former husband into an airlock and jettisons them both into space.

"If she'd avoided Korwin for a short while longer," says Chris, "once they'd dumped the fuel, she would've been free to live on."

"Unless the sun held a grudge," says Will.

"I suppose," says Chris, "without her husband she had lost the will to live. Crikey, it's a bit dark this week."

"It's a shame that there were so many casualties along the way," says Emma.

"That's what you get if you play with fire," says Will.

With the ship and what remains of the crew safe, it's time for the Doctor and Martha to say goodbye.

"I'm glad Riley survived," says Chris happily. "And he gets a snog from Martha. Lucky fella!"

"It's a sweet moment," says Will. "I love Scannell looking awkward in the background!"

With this adventure under her belt it looks like Martha's initiation is complete, and the Doctor awards her with a TARDIS key.

"How many spare keys does he have?" wonders Emma.

"I bet he's had to change the locks in the past," says Will.

This reminds Michael of something: "I hope he's taught her the 21 tumbler combination for opening the lock."

There's just time for one more call to Francine...

"Ooh," says Will. "Sinister woman is working for Mr Saxon!"

"I do wonder what Martha's sneaky mum is doing," says Emma. "This Mr Saxon is getting shadier and shadier!"

"Great stuff!" says Chris. "More please!"

"I enjoyed it," says Will. " A strong central idea."

"Nice ideas," agrees Michael. "Reliable, but unremarkable I'd say."

"I loved the griminess of this episode," says Emma. "Everyone was a bit worn out, and all the crew, even the minor characters, had that same lived-in quality that the team in *The Satan Pit* had."

Chris thinks the similarities are superficial: "I'm sure, in time, it'll stand out on its own as a cracking – and scary – *Doctor Who* adventure..." DWM

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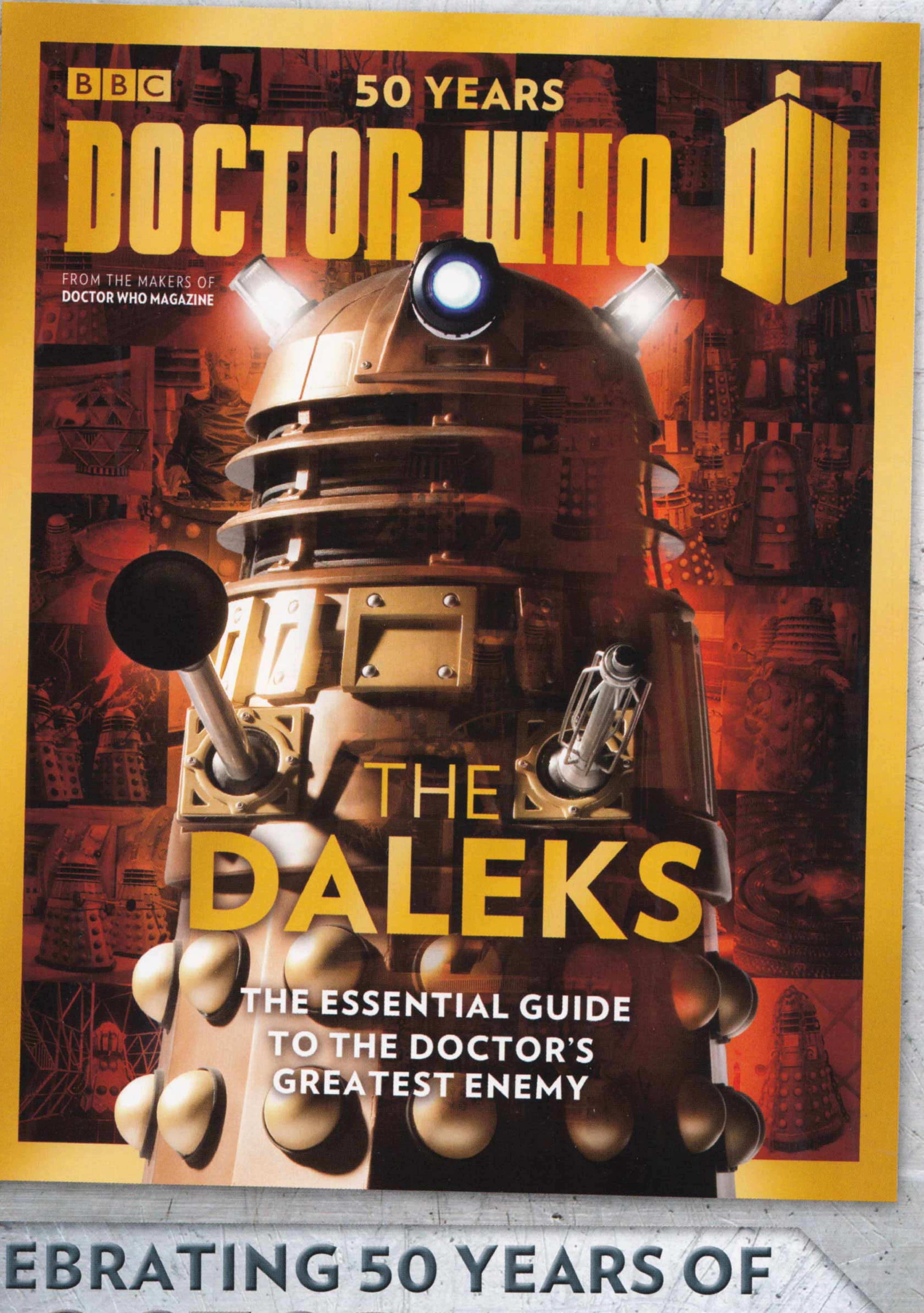
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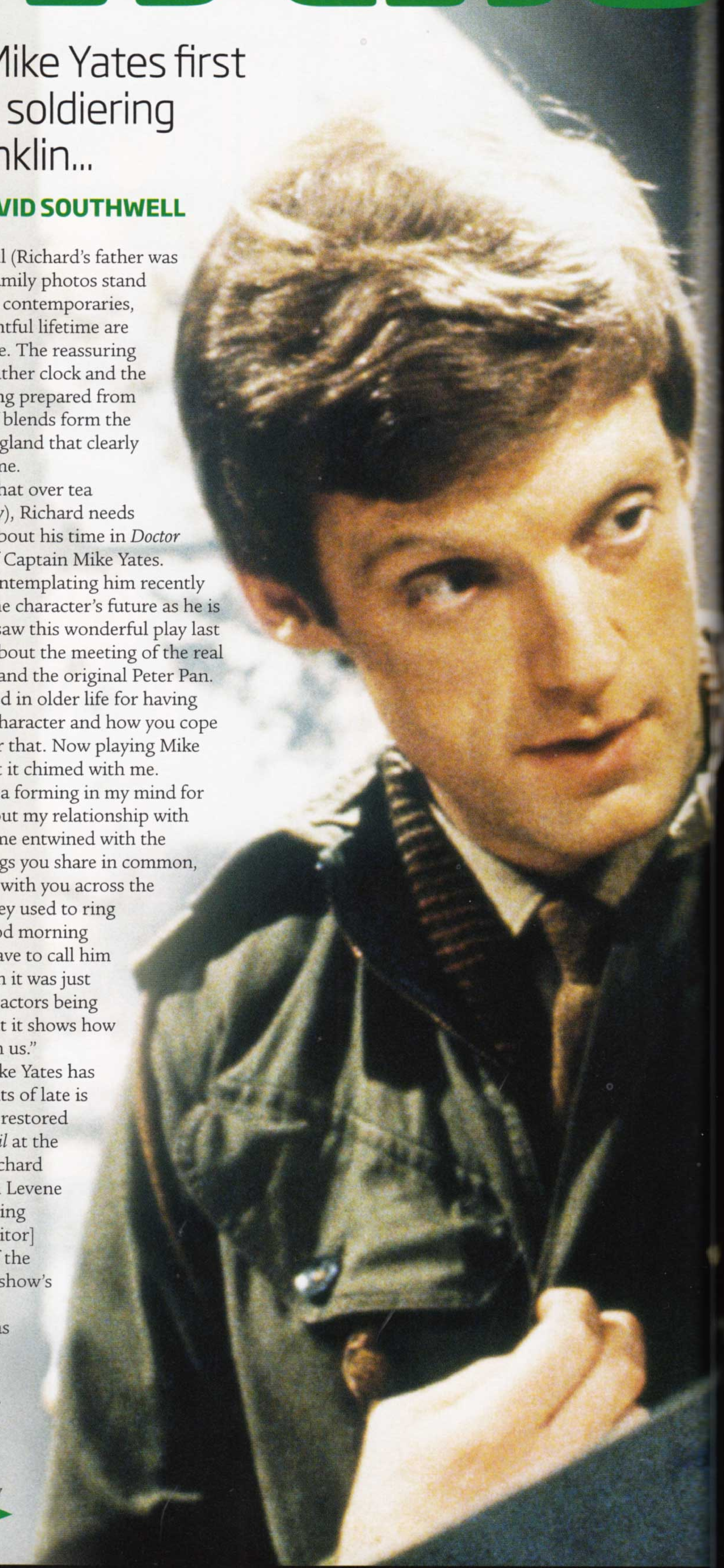
THE DWM INTERVIEW

CAPTAIN

It's been over 40 years since Captain Mike Yates first appeared in *Doctor Who* – but he's still soldiering on, much to the delight of Richard Franklin...

INTERVIEW BY **MATT ADAMS AND DAVID SOUTHWELL**



Doctor Who has always been a show with deep values. Justice. Courage. Protecting the weak and vulnerable. Championing the important things such as freedom. At times it can almost seem as if the Doctor is on a mission to spread an old-fashioned British concept of decency across the universe. If he was, he could not wish for a better companion in such an adventure than Richard Franklin.

As soon as you meet him, it is clear he is a gentleman of the old school, adhering to values many would dismiss as antiquated, yet actually reflect a higher personal code: "I don't mince my words but I try to be kind. It's fiercely easy to be rude about people and I try not to do that."

For any fan of the show, Richard is so irreversibly associated with his military alter ego Captain Mike Yates that there is an unexpected compulsion to salute him, but ultimately a handshake suffices just as well. Captain Yates may have been created as the unfulfilled love interest of Jo Grant, but he went on to become a vital part of the UNIT team in many favourite stories from the Third Doctor era. As we were about to discover, the character is also still much-loved by the actor who brought him to life.

Richard lives in a historic complex of buildings formed around a medieval priory, and walking through the ancient carved arch and into the sanctuary within is like stepping out of mundane London and into a secret world. The stone walls seem to store the ghosts of history like batteries and the sedate pace gives a sense of travelling back in time.

Guiding us through a labyrinth of coiling staircases and hushed corridors, Richard explains how he came to live here: "The apartments are provided for by a will dating back to 1611 that allows homes to gentlemen by descent and in poverty, soldiers that have borne arms by sea or land, merchants decayed by piracy or shipwreck, or servants in household to the King or Queen's Majesty. I like to think I qualify through being shipwrecked."

Of course Richard qualifies to share such a wonderfully historic home due to his service in the army. Mike Yates might have done most of his soldiering in UNIT, but Richard did his as captain in the Royal Green Jackets.

However, if you were to imagine the ideal place for ex-UNIT personnel to retire after saving the world from Daleks, giant maggots, the plastic peril of Auton invasions and the vile schemes of the Master, it would be somewhere just like this.

As we sit in Richard's living room, it becomes even more perfect. Medals belonging to a rather famous doctor hang from the wall (Richard's father was a noted surgeon), sepia family photos stand alongside more colourful contemporaries, fond memories of an eventful lifetime are displayed on every surface. The reassuring tick of an ancient grandfather clock and the welcome chink of tea being prepared from an extensive collection of blends form the soundtrack to a noble England that clearly still exists within this home.

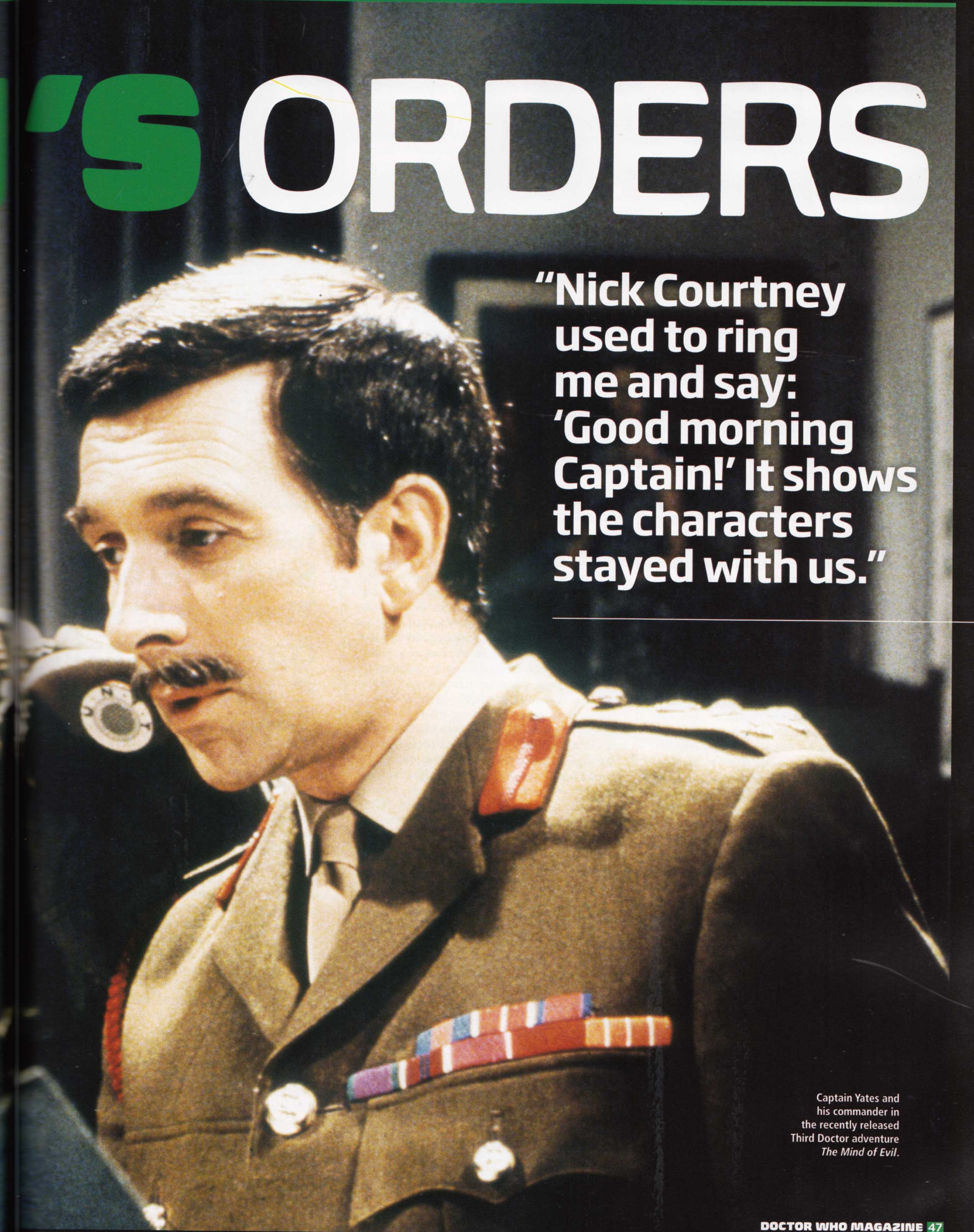
As we settle down to chat over tea (Darjeeling and Earl Grey), Richard needs little prompting to talk about his time in *Doctor Who* and the character of Captain Mike Yates. He has evidently been contemplating him recently and is as excited about the character's future as he is animated by his past. "I saw this wonderful play last night – *Peter and Alice* – about the meeting of the real life Alice in Wonderland and the original Peter Pan. It is about being identified in older life for having been an iconic fictional character and how you cope with being recognised for that. Now playing Mike Yates is not the same, but it chimed with me.

"There has been an idea forming in my mind for some time for a show about my relationship with Mike. How you can become entwined with the fictions you play, the things you share in common, how some characters live with you across the years. When Nick Courtney used to ring me up he would say: 'Good morning Captain!' and I used to have to call him Brig on the phone. I mean it was just ridiculous and that's two actors being semi tongue-in-cheek, but it shows how the characters stayed with us."

One of the reasons Mike Yates has been in Richard's thoughts of late is the screening of recently restored version of *The Mind of Evil* at the British Film Institute. Richard was on a panel with John Levene [Sgt Benton], Katy Manning [Jo Grant] and [script-editor] Terrance Dicks as part of the BFI's celebrations of the show's 50th anniversary.

"*Doctor Who* fandom has sealed that little family of actors and all involved on the show across the years. In a way it has trapped us all in a period of time. It tends to be that you only get to see the other family members at conventions ►

’S ORDERS



> “Nick Courtney used to ring me and say: ‘Good morning Captain!’ It shows the characters stayed with us.”

Captain Yates and his commander in the recently released Third Doctor adventure *The Mind of Evil*.

and special events like the BFI thing. I used to see Nick occasionally and I still see Katy – Terrance has sat in the chair you are in – but sadly there are only three of us left now and we rarely all get together, so it was quite special. It was a very kind show, they were all concerned about everybody's welfare."

What was it like watching the story again for the first time in 40 years?

"I thought *The Mind of Evil* held up as a story perfectly, because it's good writing. It might not have had a million-pound budget and all the special effects, but the writing was strong. For me, the people who really make the show are the writers and I always say this. It's the writing all the time. It's like riding a horse in the Derby, you put a jockey on a donkey and he's not going to win, is he?

"It was quite funny. Seeing the old episodes can remind you of the moments when you did not get it right. I was always hopeless at stuntwork. Absolutely hopeless!"

Anecdotes about Richard's action mishaps are the stuff of convention legend. He famously jumped on a motorbike in *The Mind of Evil*, fell off and landed flat on his face, while the bike careered off and crashed into some boxes. In *The Green Death* he ripped his trousers and exposed his underwear for all to see during a jump.

Revisiting *The Mind of Evil* also made Richard consider the differences between 1970s *Doctor Who* and the modern series. "I haven't watched a lot of the recent series, but I have tried to watch each of the Doctors. I like Matt Smith very much. He is a great talent and does seem to have a natural quirkiness. Although he is obviously a young-looking Doctor, he conveys an incredible sense of age in the character.

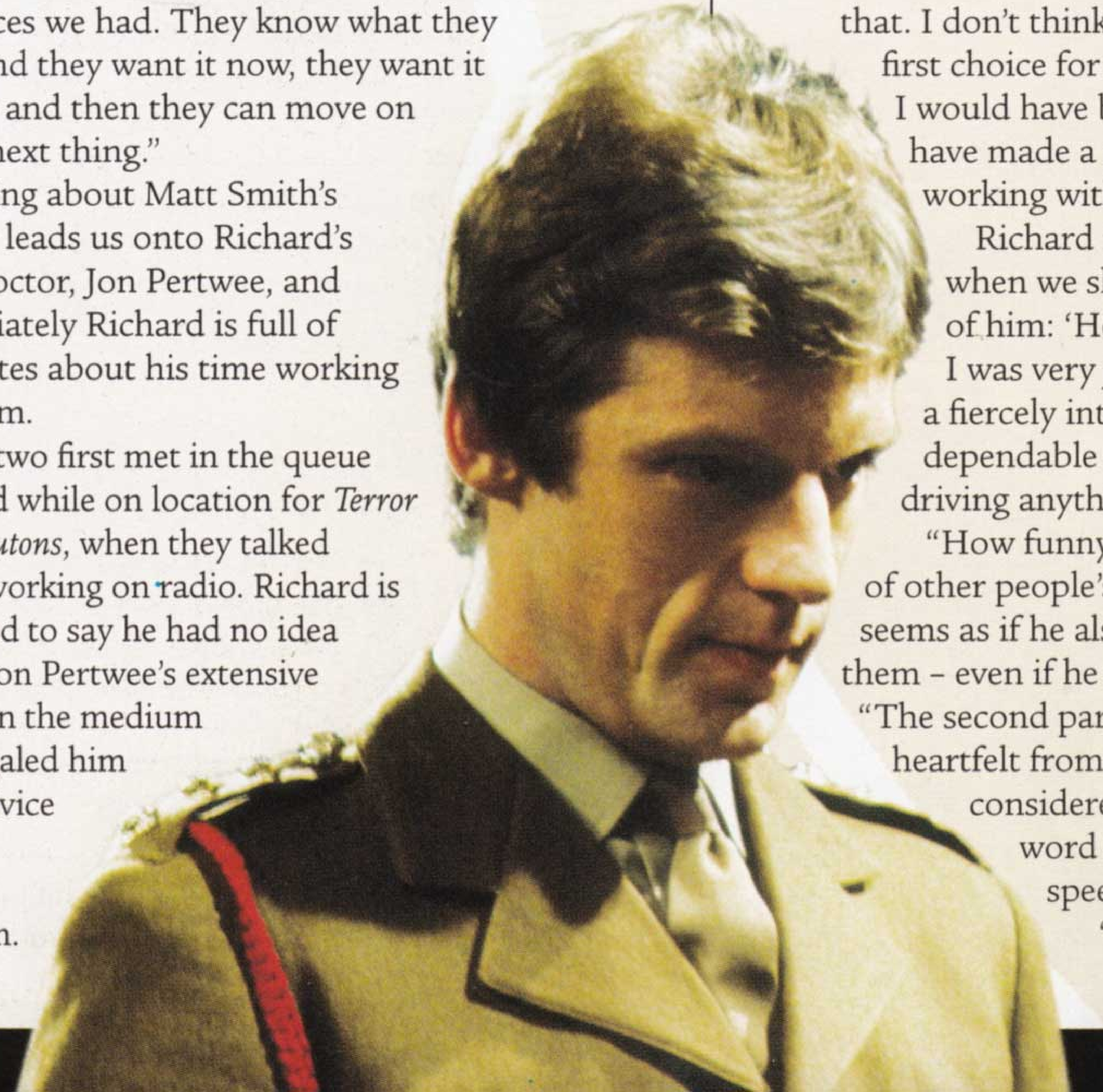
"One thing I do miss when watching his stories is the cliffhanger. I miss the episodic thing, because I think you keep your audience much longer that way. They have to come back week after week, after week. It also meant that you could develop the themes much better.

"I saw one of Matt Smith's recently, a Wild West one [2012's *A Town Called Mercy*] and thought it was very good, but there were three absolutely cracking ideas which were brought up in the script and it was all over in 45 minutes. There was no space to develop it in the way the ideas deserved. It could have been at least three episodes.

"However, *The Mind of Evil* went on for six episodes and I think that was two *too* long, quite frankly. It was spun out far too much at times. Modern audiences are very different from the audiences we had. They know what they want and they want it now, they want it quickly and then they can move on to the next thing."

Talking about Matt Smith's Doctor leads us onto Richard's own Doctor, Jon Pertwee, and immediately Richard is full of anecdotes about his time working with him.

The two first met in the queue for food while on location for *Terror of the Autons*, when they talked about working on radio. Richard is ashamed to say he had no idea about Jon Pertwee's extensive career in the medium and regaled him with advice about how to perform.



He recalled: "My first story was tough baptism, but it was fun."

Although Richard already had a burgeoning list of roles to his credit, he is open in revealing how much Pertwee helped him grow and refine his craft: "Jon played a role in helping build my confidence as an actor. He always made suggestions about my performance in the nicest possible way. Jon wanted to help develop actors and make the show the best it could be, but he was less of a mentor to me than he was to many others.

"Jon was a leading man and he saw the role of a leading man – because he'd learned it at the theatre – was the welfare of the whole company, including the Assistant Floor Managers, the small part actors and the important guests, they all have to be integrated. He was like a general father figure to the company, but he was more of a power man. He could be very jealous. He certainly was not a father figure to me like he was to some."

In fact, Richard had a much closer relationship with Barry Letts, the show's producer between 1970 and 1974: "Now Barry, he was a father figure, he was very, very sympathetic.

"He was a Buddhist and took care of me very much indeed. I was always consciously aware that Barry supported me and was on my side. He put my name forward for the BBC producers course and I would have gone onto it if it had not been for BBC cuts.

"He also took a strong interest in my character. Terrance Dicks had been planning to kill off Mike Yates in an explosion in *Invasion of the Dinosaurs* which would have been my last story and the end of Mike, but Barry intervened and saved Mike and had him come back in *Planet of the Spiders*, which he wrote. I know Barry would have used me more in the show, but towards the end I was in the north directing and did not have the time."

When Jon Pertwee was considering staying in the show for another year, he and Barry Letts had already discussed what sort of stories they would do, and they shaped a season of more space-bound adventures featuring both Sarah Jane and Mike Yates as companions.

It was a format adopted for Tom Baker's first year as the Doctor, but with Ian Marter – who had originally been first choice to play Mike Yates – as Harry Sullivan. Jon was of the opinion that: 'It would have been better with Mike'.

Richard is completely surprised by these revelations: "How amazing. I was not aware of that at all. I would have been very interested in doing that if it had come up and I was free of other commitments. I see the hand of Barry in that. I don't think I would have been Jon's first choice for a companion in space, but I would have been interested. It would have made a good dynamic and I enjoyed working with Lis Sladen."

Richard is also slightly taken aback when we share Jon Pertwee's view of him: 'He had leading man looks I was very jealous of, but he was also a fiercely intelligent actor and utterly dependable except when it came to driving anything mechanical.'

"How funny! Jon could be very jealous of other people's accomplishments, but it seems as if he also took immense pride in them – even if he did not tell us at the time. "The second part of that comment is heartfelt from Jon, I know that. He always considered himself to be the last word in technology. He adored speed boats and motorbikes.

"We did an absolutely dire Children in Need thing called *Dimensions in Time* [1993]. I was thrilled because I got the opportunity to drive Bessie. Jon had been very protective of her during our time on the show, not wanting anyone else behind the wheel, so this was quite something for me.

Captain Yates is on hand as the Doctor and Jo unravel a new mystery, in 1972's *The Time Monster*.

"I saw one of Matt Smith's recently. There were some cracking ideas in it, but no space to develop it..."

"The shot came along and I leapt into the car and despite the fact I am an advanced motorist I managed to stall the damn thing. It took three-quarters of an hour to restart it as I had flooded the carburettor. Bessie was actually very difficult to drive and Jon had this special technique. He was not best pleased with me for not sharing it."

Unfortunately this was not the first time Jon had suffered because Richard lacked the Third Doctor's mechanical affinity.

"There was a shot in *The Dæmons* where I was meant to roar along on a motorbike, but it also had a lot of dialogue. The only way you can do that sort of filming is to anchor the bike on a low-loader so you can look as if you are driving at 100mph and still have clarity of speech. However, the production crew thought that because they had seen me coming into work on a Honda 250cc step-through that like Jon, I knew everything about motorbikes.

"I didn't and I was scared stiff of this twin-cam 750cc Triumph Bonneville which was more than a little step up from the Honda. I was driving with

Backseat driver: Jon Pertwee offers a few helpful hints on handling Bessie!

considerable caution which was no good for the shot. After having wasted a lot of time trying to get what they wanted, they eventually did it the right way and put the bike on a low-loader. Jon had spent a lot of time waiting while this was happening and he was not happy. He made a rather pointed comment and took the bike off me in a huff and went for a spin on it around the airfield."

We reminded Richard of the time he gave Jon Pertwee a lift to the BBC rehearsal rooms on his 250cc Honda. An experience Jon said was like 'being driven in a disability scooter, with my long legs I could have walked faster'.

Laughing at Jon's derision, Richard told us his side of the story: "What he did not realise was that I had the star of an important BBC television show on the back of my bike and there were no brakes. That was why I was driving very cautiously. If anything had happened to Jon, the whole production would have been in trouble.

"He was constantly telling me to go faster, but I had the whole weight of the show on my bike that day. Adding to the difficulty was the fact Jon was also a very big, heavy man. The balance was absolutely crazy. He was also not a good pillion passenger. He was too much of a backseat driver."

After his stint in the army, Richard worked in advertising during the 1960s, where the selling of consumer culture portrayed in the American series *Mad Men* was in full swing. What was it like to be part of the British advertising world at that time?

"It was fantastic and I loved it. Advertising as an industry was right at the heart of the swinging sixties and I was part of it. It was a hugely exciting period – a moment of profound change. All the known notions of behaviour were changing. Dress, music, art – everything was on a wave of transformation and advertising was shaping so much of it.

"However, I had never set out to be in the industry. In fact I had left Oxford University not knowing what to do. I hadn't fully discovered myself by the time I left."

With surprising candour, Richard recalls the pressures placed upon him by his obviously demanding father: "When I went to Oxford my father had already given up on me. He was a very famous surgeon and as far as he was concerned, if you were not a surgeon, you weren't worth talking to. So *I* wasn't worth talking to.

"I was meant to be going to Oxford to read law – my father just about accepted law as a suitable career for me. It clearly was not as good as medicine, but he could just about accept it. I knew I would make a terrible lawyer so I didn't read law, because there is no point being terrible at something.

"I ended up doing a degree in Modern History, but I had no idea what I wanted to do afterwards. Unlike poor students today who struggle to find work, I was in the position of having 70 sheets of offers from firms looking for graduates, every sort of industry, all the ministries of Government. I looked through them all and did not want to do any of them, but I felt that advertising was both a business and creative.

"I went into a small, but very good privately-owned firm called Charles W Hobson where I quickly became an account executive on the Nestlé sugar confectionary account – in fact I wrote some of the Milky Bar Kid commercials. This led to me getting more and more involved in the artistic side of things, becoming an assistant TV producer for the ads."

The romance that never happened.

He obviously enjoyed the world of advertising, so how did he come to change professions and enter acting?

"I had always had an instinctual creativity, but I had not realised how much the creative world meant to me. It is my breath, my life.

"I had been forced to deny that creative side that was so much part of my nature for years until a terrible tragedy hit our family.

"We had this horrific disaster with my brother becoming so terribly ill and close to death for the seven months he was in hospital, I just sort of operated by automatic reaction. I closed down and wasn't really contributing anything at work. I was too emotionally exhausted.

"Eventually he came home, still terribly ill, but I literally woke up on the second morning of him returning and the first thought I had was 'I want to be in the theatre'. Now I had never ever, not even for a second, thought 'shall I be an actor?' The reason for that was that my father's very firm influence had dismissed the arts. It was not his thing, so it had never occurred to me that I could enter that world.

"The terrible shock of things with my brother had led to this pressure like a cork exploding out of a champagne bottle. I woke up that morning and my inner self came to the surface. I knew I wanted to be in the theatre. It was a Pauline conversion. It was a vocation, a calling."

Yet despite the sudden realisation of what he wanted to do with his life, taking the first few steps to becoming an actor were not easy for him. "As soon as I knew what my vocation was, I decided I was going to go to RADA. You would think it's a very small thing to pick up the telephone to the registrar at RADA and say can I have the application form, but it was a colossal decision to make, to actually make that break. By doing that I was denying my whole past, flying against everything I'd ever been told was the right thing to do. I got the forms and didn't tell anybody.

"On the occasion that I actually posted the application to RADA I had to make an excuse to get out of the office to put the letter in the pillar box across the road in Conduit Street. I said that ►

I wanted to buy a bar of chocolate from the sweet shop next door. In case they were looking out of the window I bought a Kit-Kat, and this is true, I posted the Kit-Kat and the change through the letter box. I was just about to cross the road with the letter in my hand! I got in first time, so I was very lucky."

But of course, he still had one final obstacle to cross: "Having got in I thought, well I've got to tell my parents. The irony was I got back home and they were sitting watching Vanessa Redgrave playing Rosalind in *As You Like It* on television. I went in and I thought, right this is it, so I said, 'I've got big news for you'. And they said 'sh-sh-sh-sh, there's still another half hour of the programme', so I had to wait until it was finished.

"After I told them my father didn't talk to me for a fortnight. I was living at home and he didn't address me at all for two weeks. However, my mother was fantastic. She took a deep breath and said 'Well it's what you've always wanted'. This is where mothers are extraordinary – there's an intuition there – I hadn't a clue before then, but she had!"

Despite entering the profession relatively late, the wide experience of life before taking up acting seems to have helped Richard interpret scripts and characters. After leaving RADA he was soon invited to join a new theatrical company in Birmingham run by top Shakespearean director Peter Dews. The roll call of talent treading the boards at this time included Sir Michael Gambon, Brian Cox and Timothy Dalton, and ironically Richard was subsequently cast in the company's famous 1967 Carnaby Street-style production of *As You Like It*.

Richard also began to pick up appearances in television dramas, appearing in *Dixon of Dock Green* and *The Saint*, followed by a longer stint on the soap opera *Crossroads*.

It was thanks to a chance meeting at the theatre between Barry Letts and Richard's then-agent that he was offered the role of Mike Yates in *Doctor Who*.

"Barry was having a drink with my agent in the interval of the play and told him he was looking for a love interest for Katy Manning's character of Jo Grant. My agent asked him what sort of person he was looking to cast and Barry said: 'Someone like Richard Franklin'. My agent rushed to the nearest payphone and told me to report to Barry's office at the Beeb first thing next morning. That was the start of it for me with Mike Yates. How could you say no to playing a heroic lover boy with Katy!"

Richard is obviously proud of his work on the series, which saw him starring in nine stories from *Terror of the Autons* in 1971 to *Planet of the Spiders* in 1974.

"They're relevant stories. Looking back on the ones that I was lucky enough to be in, most of them were very well-written. Some were a little over-written, but they're still well-written and they deal with proper issues, it's not just pure idiocy.

"Take *The Green Death*, for example, we were very conscious of its relevance. This is why I don't like *Harry Potter*, because for me the whole thing is total fantasy and rubbish. It doesn't have any sort of significance, even in an allegorical way, to real life."

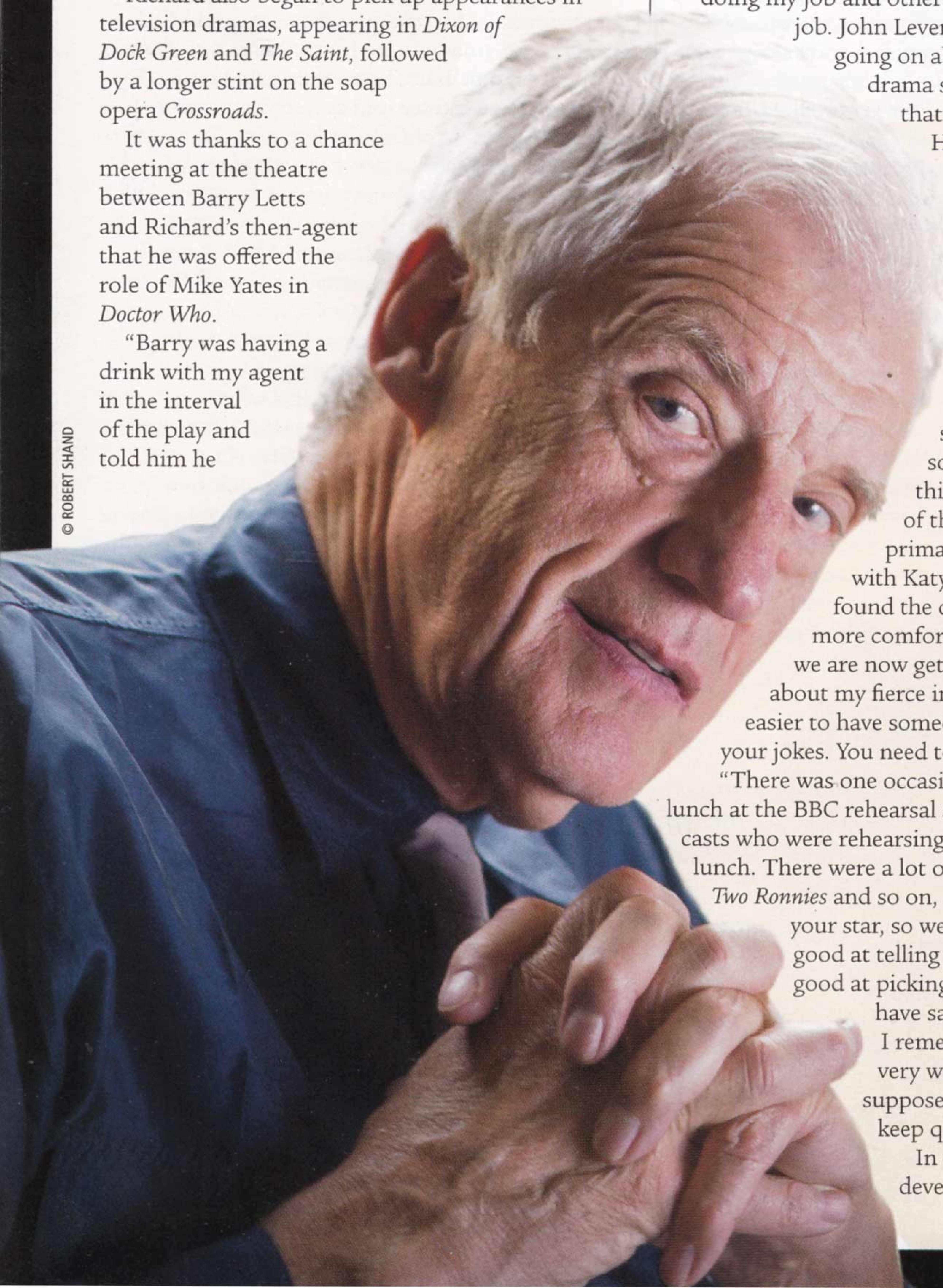
The introduction of Mike and Jo cemented the future shape of *Doctor Who* for the remainder of the Pertwee years, and it is not for nothing that the phrase 'UNIT family' has come to represent this era of the show. Was it like a family off screen?

"It was a very good family atmosphere overall. It was a very kind show, we were all concerned about everybody's welfare. I didn't feel either better or worse off than anyone else within it, I was just doing my job and other people were doing their job. John Levene of course was always going on about not having been to drama school, but I didn't feel that made any difference. He had more of an action man part and I had more of a cerebral part, which for me was fine, I didn't see myself as better or worse.

"I was very aware that Barry supported me and was on my side and that could cause some jealously. Jon was sometime quite jealous, I think there was an element of that. Jon of course primarily had a relationship with Katy and I think Jon often found the company of John Levene more comfortable than mine. I think we are now getting onto his comments about my fierce intellect. I think it was easier to have someone who would laugh at your jokes. You need to have a foil.

"There was one occasion when we were at lunch at the BBC rehearsal space, all the different casts who were rehearsing all congregated for lunch. There were a lot of comedy shows, the *Two Ronnies* and so on, and you always sat with your star, so we sat with Jon. I'm not good at telling jokes, but I'm quite good at picking up on what people have said and turning it. I remember it not going down very well with Jon. What you're supposed to do is sit there and keep quiet and laugh."

In a groundbreaking development for the series,



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"I'm annoyed by Eccleston. With a show that has so much loyalty from its fans... you have to give some back."

Mike Yates underwent one of the most dramatic character arcs of any companion or recurring cast member, betraying the Doctor twice before eventually redeeming himself. However Richard is firm that Mike was not a traitor.

"I get annoyed when people say he was. Mike was never really a traitor in the conventional sense, he just wanted a better world and was misguided in his attempts to achieve this. I know from fans that one of their favourite scenes comes in *Invasion of the Dinosaurs* when you see Mike struggling with orders to kill the Doctor. I am gratified people can see the conflict I tried to portray. It was the good in him, the desire for better for everyone, that led him astray, but he could never harm his friends."

The character of Mike Yates has since enjoyed both a rehabilitation and renaissance in novels, stage and audio plays, becoming something of a standard bearer for the Pertwee era. Richard has not only been involved in the AudioGO/Big Finish audios featuring Mike including the 50th anniversary story *Vengeance of the Stones*, but also wrote *The Killing Stone*, an audio story which centred on the character.

Some of the most moving sections of this story relate to Mike Yates' lonely childhood and how he felt he had found not just a home in the army, but a family. Was that autobiographical? "Absolutely. I had no friends. I was evacuated and lived in 11 different homes and places before I was 16. There's no chance to put down roots. I had to fill the space

The Doctor plays along as Mike goes undercover in *The Green Death* in 1973.

with my own imagination. Looking back to when I was five years old I was evacuated into the Chiltern Hills and I remember dancing around this damson tree casting spells. I've always been happiest when I'm not being me. That may have been the start of the acting."

It wasn't until he came to join the Royal Green Jackets that Richard found a sense of belonging, another aspect he shares with career-soldier Yates.

"The Green Jackets are a very special regiment, they've been watered down in recent changes, but it still maintains a very special ethos and place in the forces. There's much more formality in the guards regiments than there is in the Green Jackets, no less discipline, but it's a different sort of discipline. A lot of it is self-discipline, but there was also genuine friendship and genuine concern which transcended class or rank barriers in the Green Jackets which you don't find in the guards."

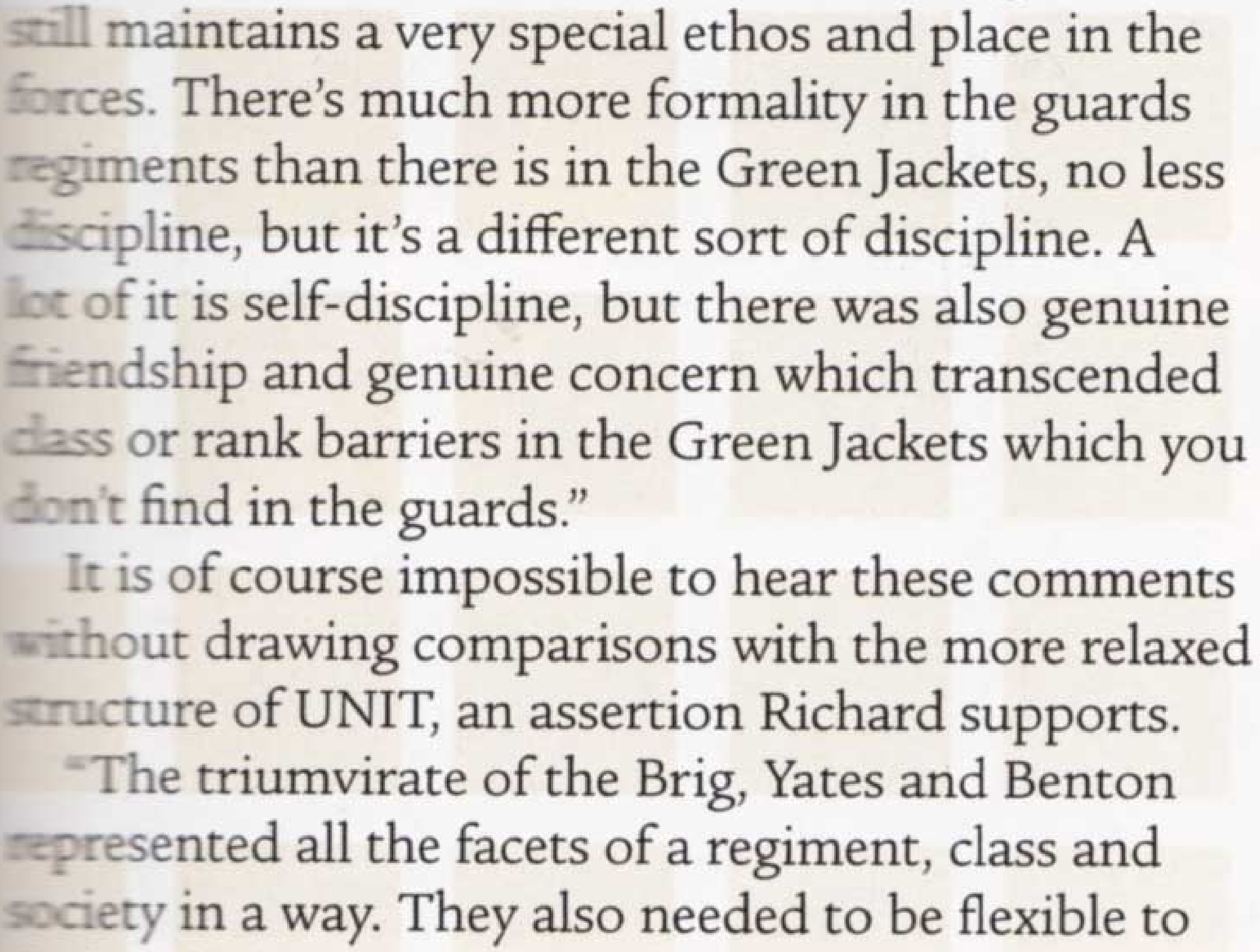
It is of course impossible to hear these comments without drawing comparisons with the more relaxed structure of UNIT, an assertion Richard supports.

"The triumvirate of the Brig, Yates and Benton represented all the facets of a regiment, class and society in a way. They also needed to be flexible to deal with this eccentric boffin and a rather pretty girl who comes on the scene as well, although of course the love interest was never allowed to grow."

Like all families, the time eventually came for them to go their separate ways into the wider world.

"If you remember there was kind of a farewell party in which you see Bessie driving off into the sunset [*The Green Death*]. That was actually a very, very sad occasion in the studio, and everyone was very much aware of an era ending. Tears were shed.

"I think the rot started to set in when Roger Delgado was killed – there had been the perfect balance and one goes. Then Katy wants to leave, Jon wants more money, I was directing up in Yorkshire and I couldn't do a lot of the stuff they offered me. I would have had much more to do in those last shows had I not turned it down because I was directing a youth theatre up in East Riding."



Richard with Tom Baker and Susan Jameson.

Possibly the biggest part of the return of Mike Yates to the fold was when he became a companion to the Fourth Doctor in the *Hornets' Nest*, *Demon Quest* and *Serpent Crest* audio series with Tom Baker. How did it come about?

"Nick Courtney was originally hired, but it was right at the end of his life and he was too ill to do it. Old friends that we were, he suggested they do it with me, which is how I got it. They then rewrote it from being the Brig to Mike Yates."

What is it like working with a different incarnation of the Doctor?

"It has been wonderful. Tom is much easier to work with than Jon. They have all been happy recording sessions. We get on really well. The chemistry is so important and if you have to respect what somebody is doing it comes across in the performance. Tom is great to work with because he reacted to what I was doing and I reacted to him, which is what acting is all about. It's not about coming in with your performance and everybody has to sort of fit in somewhere.

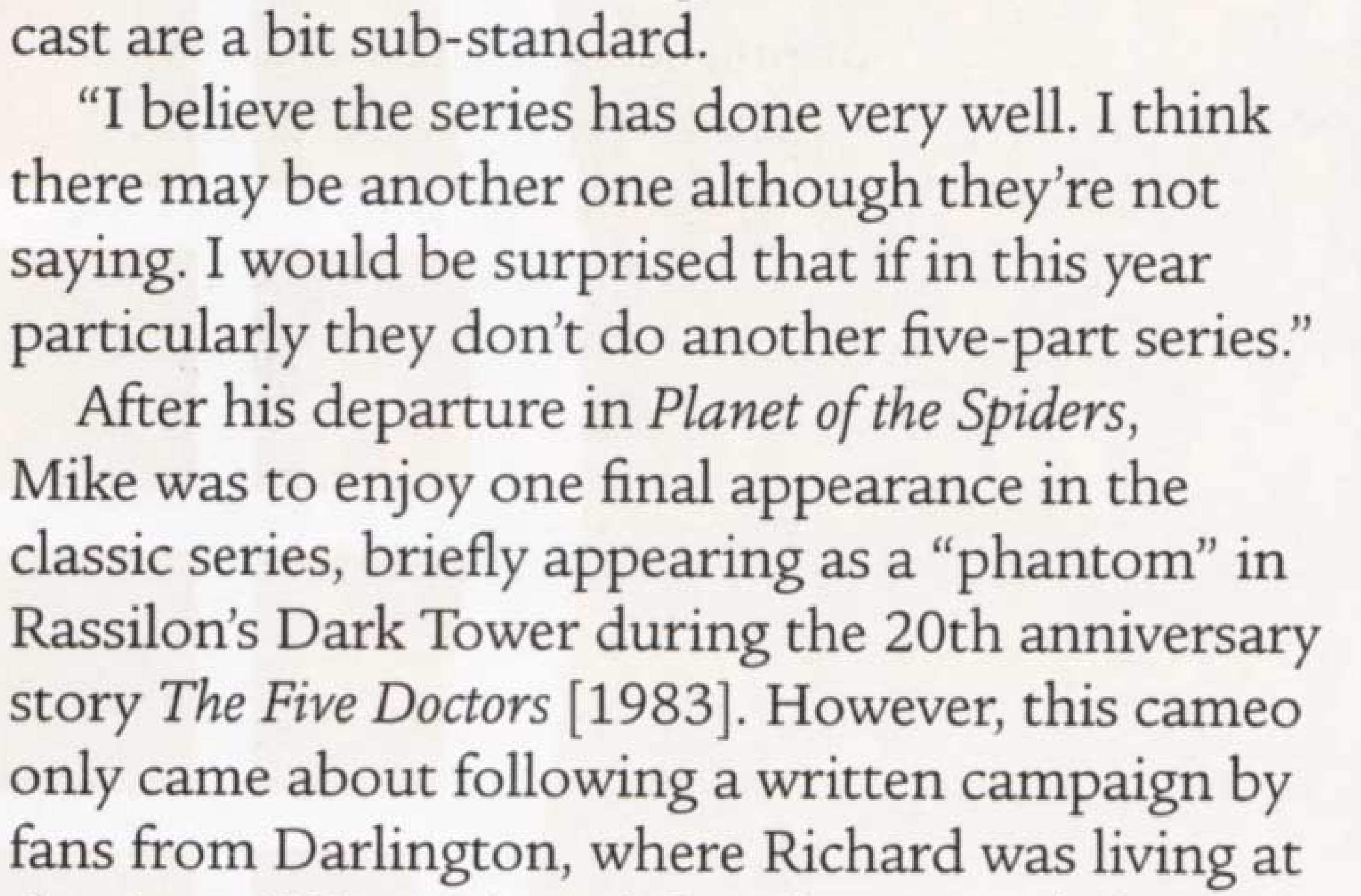
"All comic actors and all actors are jealous of their own effect, but some are very difficult to work with. Someone like Michael Crawford is very difficult to work with – he's a friend of mine so I can say this – it's no secret that he doesn't want anyone to get better than him. Whereas the sort of actor I like is someone who wants you to be good because actually it's a case of the weakest link in the chain. Tom is like that. He understands a good actor is much better if the whole cast is good, than if some of the cast are a bit sub-standard.

"I believe the series has done very well. I think there may be another one although they're not saying. I would be surprised that if in this year particularly they don't do another five-part series."

After his departure in *Planet of the Spiders*, Mike was to enjoy one final appearance in the classic series, briefly appearing as a "phantom" in Rassilon's Dark Tower during the 20th anniversary story *The Five Doctors* [1983]. However, this cameo only came about following a written campaign by fans from Darlington, where Richard was living at the time: "When I heard that they were doing it I was quite hurt not to have been asked and I credit the fans for writing in and saying why the hell isn't Richard there? But then [producer] John Nathan-Turner responded by offering me a scene."

Despite appearing in both this story and the previously-mentioned *Dimensions in Time*, Richard has few kind words to say about *Doctor Who* during this period.

"It became a bit sleazy under John Nathan-Turner. I'm grateful, he was very kind to me, I'm not being disloyal, I'm just being objective about it.



Recording *Vengeance of the Stones* with Trevor Littledale (far right) and author Andrew Smith (centre).

"I don't think he was a good producer of *Doctor Who* at all, and I don't think he understood what the show was about. He made it sort of glitzy, camp and silly, and it isn't about that at all. It's very serious, it's about the end of life as we know it, it's not just sort of silly people camping around. It did tend to be sort of Hawaiian-shirty during his time running it. Having said that JNT was very good to me indeed."

Away from the show, Richard has been very active in politics. He first ran for Parliament in 1973 and will be standing again at the next election. Across the years he has not only set up his own parties, but developed policy ideas which have even been eventually advocated by the mainstream parties. His desire to change society for the better and belief in the basic decency of people is another trait he seems to share with Yates.

Over lunch in a nearby Italian restaurant, we discussed Richard's political viewpoints at length, a conversation which is largely not relevant for the readers of **DWM**, but included a policy which does echo the idealism of Captain Yates.

"Britain should be a 90 per cent neutral country. We should not be the world's bobby. I think the best defence is to have a very moral society and for other people to say, yeah, that's the way to live. You can be a very small nation state but a strong influence if you champion the right values of tolerance, integrity and fairness."

Had the premature death of Elisabeth Sladen in 2011 not cut short *The Sarah Jane Adventures*, it is perhaps not inconceivable that Mike Yates could have joined Lethbridge-Stewart and Jo Grant on the spin-off show, and Richard is certainly keen to recreate the character on screen.

"I would absolutely love to come back and do *Doctor Who*. I've always said that if Mike came back now he should be Black Rod, or he could be a Royal equerry. I can see him as a special advisor to the next generation of UNIT. They have the Brig's daughter in the new one don't they? He would certainly look out for an old friend's daughter."

He is obviously annoyed by the reports of Christopher Eccleston's decision not to return to the part for the 50th anniversary: "I find his attitude absolutely abhorrent. He comes in, takes the money and then leaves. You don't do that on this programme!

"I can remember as a child listening to *Dick Barton* on the radio – Richard Johnson who played him couldn't have left. You are safe in that particular person and that is the character. You want to live with that character in that span of your childhood. Obviously it cannot go on forever but it's not just a part to make a lot of money out of and then leave it behind. If you accept a part in a show which has the sort of dedication from the fans, it's not just a drama that you can discard casually. That's what annoyed me about Christopher Eccleston, being the Doctor is a heritage job. With a show that has as much loyalty to it as *Doctor Who*, you have to give some loyalty back."

Like old soldiers, older actors never really retire, and Richard Franklin shows no intention of giving up his vocation any time soon. He is still in high demand for theatrical work and recently expanded *The Killing Stone* into the novella *Operation H.A.T.E.*

"When people not in the theatrical world say to me 'when are you going to retire?' I say you have asked the wrong question. Actors don't retire. Creative people cannot give up what they do. You cannot retire from a creative calling – whether you are an actor, sculptor, painter, writer or whatever. If you have that impulse to create that is how you live. You cannot deny it, it is your very essence of your nature." **DWM**

THE FACT OF FICTION

ATTACK OF THE CYBERMEN

The Sixth Doctor and Peri stumble upon a complex plan by the Cybermen to divert Halley's comet and change the course of history...

FEATURE BY **DAVID BRYHER**

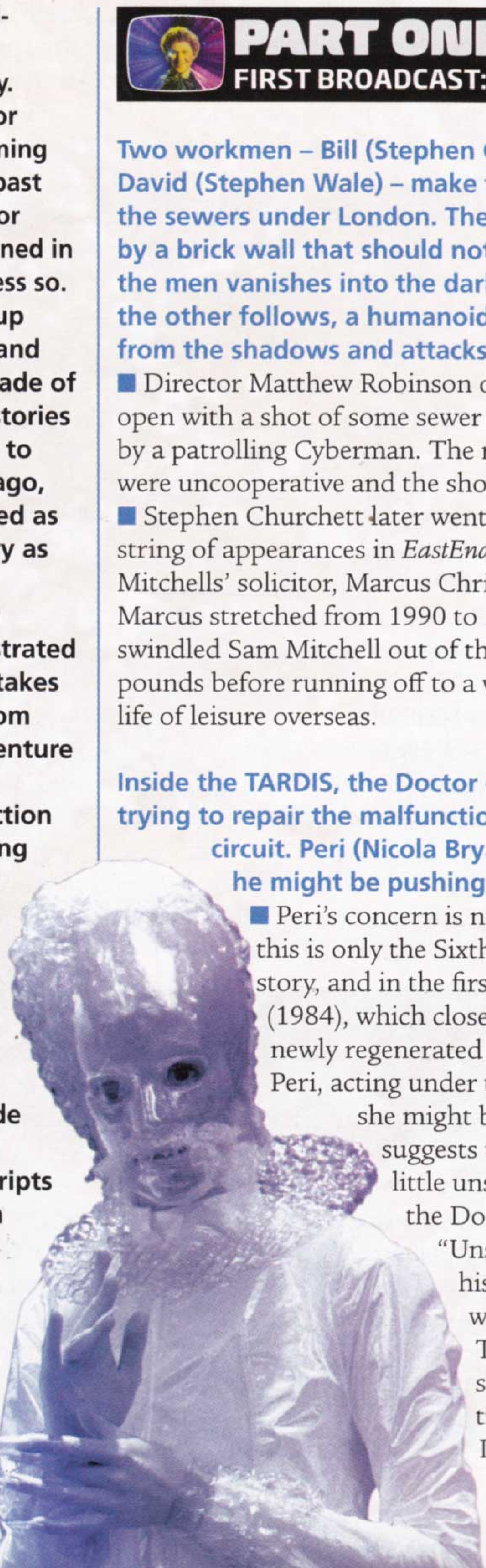
The *Doctor Who* of the mid-1980s is often seen as in thrall to its own continuity. Each story in Season 20, for example, featured a returning enemy from the Doctor's past – and while that, as a major anniversary year, was excusable, what happened in the year or two following this was perhaps less so.

***Warriors of the Deep* (1984) saw a team-up of monsters from two Third Doctor serials, and *Resurrection of the Daleks* (1984) tied a decade of Dalek continuity in a big, loud bow. Other stories were peppered with throwaway references to past adventures – some from a few weeks ago, some from years past. These mentions served as much to illustrate *Doctor Who*'s rich tapestry as they did to alienate the casual viewer.**

Nowhere is this onanistic trait better – or worse, depending how you see it – demonstrated than in *Attack of the Cybermen*. This story takes major continuity points from two stories from the 1960s and attempts to build a new adventure around them. The only problem is, the two sources were made by two different production teams who weren't concerned with following continuity. The same cannot be said for the 1980s team of producer, script editor and unofficial consultant.

As a result, *Attack of the Cybermen* is crucified on a cross of its own making: while it just about manages to honour its sources, it sacrifices its own internal consistency to do so. And everything is made messier still by the confused matter of the story's authorship and a first draft of the scripts so unworkable as to see the director step in and offer a whole new strand of the story.

This *Fact of Fiction* is less an examination of this story's production and place in *Doctor Who* history than it is a guidebook to its twisted logic. Because, believe us, you're going to need a set of notes to make it through this in one piece...



PART ONE

FIRST BROADCAST: 5 JANUARY 1985

Two workmen – Bill (Stephen Churchett) and David (Stephen Wale) – make their way through the sewers under London. Their way is blocked by a brick wall that should not be there. One of the men vanishes into the darkness and, when the other follows, a humanoid creature emerges from the shadows and attacks.

■ Director Matthew Robinson originally planned to open with a shot of some sewer rats, as if watched by a patrolling Cyberman. The rat 'actors', however, were uncooperative and the shot was abandoned.

■ Stephen Churchett later went on to make a string of appearances in *EastEnders*, playing the Mitchells' solicitor, Marcus Christie. His role as Marcus stretched from 1990 to 2004, when he swindled Sam Mitchell out of thousands of pounds before running off to a well-deserved life of leisure overseas.

Inside the TARDIS, the Doctor (Colin Baker) is trying to repair the malfunctioning chameleon circuit. Peri (Nicola Bryant) is worried that he might be pushing himself too hard.

■ Peri's concern is not unreasonable: this is only the Sixth Doctor's second story, and in the first – *The Twin Dilemma* (1984), which closed Season 21 – the newly regenerated Doctor tried to kill Peri, acting under the delusion that she might be an alien spy. She suggests that he still seems "a little unstable," prompting the Doctor to roar "Unstable?!" three times, his outrage increasing with each repetition. This would become something of a trademark for this Doctor: see, for example, this incarnation's final lines, in *The Trial of a Time Lord* Part Fourteen (1986).

I.M. FOREMAN.
76. TOTTER'S
LANE.

The Doctor realises that he has been here before...

■ The novelisation of the story, written by Eric Saward, gives a little background on the Time Lords' ability to regenerate, including its reliance on the hormone 'lindos' – a conceit introduced in Saward's novelisation of *The Twin Dilemma*.

■ The Doctor explains to Peri that "one of [the TARDIS'] functions is that it can change shape to blend perfectly with its surrounding environment." This is more or less what the First Doctor tells Ian and Barbara in the first ever *Doctor Who* story, *100,000 BC* (1963), when he's asked about the time machine's police box shape. The piece of malfunctioning equipment is referred to as the "camouflage unit" in *The Time Meddler* (1965), but it gets its more familiar "chameleon circuit" name in *Logopolis* (1981). The Doctor tries to fix the circuit in *Logopolis* (the Master scuppers that plan), but *Attack of the Cybermen* is the first time the Doctor has any kind of success. As we will see, though, his efforts eventually come to nothing – and by the time *Boom Town* (2005) rolls around, the Ninth Doctor tells Rose that he's grown attached to the TARDIS' incongruous appearance. In the comic strip story *Hunters of the Burning Stone* (**DWM** 456-461), it was revealed that it was the Eleventh Doctor himself who deliberately destroyed the circuit, and kept the ship in the form of a police box forever.

■ Producer John Nathan-Turner, who loved baiting the press, raised the idea of changing the look of the TARDIS in January 1984, at the photocall to reveal Colin Baker in his Sixth Doctor costume.

The Doctor decides to take Peri on a restful holiday, but the minute he sets the TARDIS in flight, the ship veers out of control... ►

> "They intend to change history… they intend to prevent Mondas from being destroyed!"

ESSENTIAL INFO

■ After the success of the Cybermen's return in *Earthshock* (1982), producer John Nathan-Turner and script editor Eric Saward were keen to get the metal giants back in *Doctor Who* for Season 22 in 1985, Colin Baker's first full series as the Sixth Doctor. Gerry Davis – who co-created the Cybermen and co-wrote their début story, *The Tenth Planet* (1966), with Kit Pedler – was approached to submit an idea. He proposed a story called *Genesis of the Cybermen*, which would have revealed the origins of the Cybermen. Nathan-Turner and Saward didn't like the idea, and so no scripts were commissioned.

■ Saward, meanwhile, was keen to write both this Cyberman story and the season's closing story, *Revelation of the Daleks* (1985). The only problem was, the Writers' Guild frowned on script editors robbing work from other writers by commissioning themselves. Saward could write *Revelation of the Daleks* in the weeks when he wasn't contracted as script editor, sidestepping the Guild's guidelines – but he couldn't find the necessary out-of-contract time to write the Cyberman story.

■ Now, the next bit is complicated. In the end, someone called Paula Moore is credited with writing these episodes – this is Paula Woolsey, an ex-girlfriend of Saward, writing under a pen name. But in interviews since, Saward and Ian Levine, the series' unofficial continuity consultant at the time, have both said that she had next to no involvement in the scripts. And as to who *did* write Attack of the Cybermen… (See box-out, page 54.)

■ The story was commissioned under the title *The Cold War*, and at one point was known as *Return of the Cybermen*. The scripts were delivered under the broadcast title, however.

■ The new title sequence – a more colourful version of the one used (with first Tom Baker's, then Peter Davison's face) since *The Leisure Hive* (1980) – was introduced for *The Twin Dilemma* (1984), Colin Baker's début story. *Attack of the Cybermen* is the only instance of the 1981-1986 opening titles featuring both the story title and the writer's name in upper-case letters.

■ Nathan-Turner asked director Matthew Robinson to return to the show, having been pleased with his work on *Resurrection of the Daleks* (1984). Nathan-Turner and Saward were both keen that Lytton, a mercenary played by Maurice Colbourne in that earlier story, should return, too.

■ Following the success of an accidental experiment with *Resurrection of the Daleks* – conceived as a four-part story, but re-edited as two 45-minute episodes to fit its broadcast around the 1984 Winter Olympics – David Reid (the then Head of Series and Serials) decided this season would be in the new format. (Though re-edits of all Season 22 stories in the 25-minute format were sold abroad.) Additionally, the series returned to its familiar Saturday teatime timeslot, after three years of being broadcast on various weeknights. The changes were a hit – at least initially. Part One scooped 8.9 million viewers – the highest individual figure for an episode for three years – but there was a bit of a drop-off for Part Two, with only 7.2 million viewers tuning in.

◄ ■ There's no real reason given for this crash on screen (beyond the Doctor later saying, "I must have crossed a wire"), but in the novelisation the Doctor explains that he "forgot to reset" the stabilisers – suggesting that it's a side-effect of his tampering with the chameleon circuit.

■ The Doctor mentions that Peri could do with some nice scenery "after the bleakness of Joconda" – the planet they visited in *The Twin Dilemma*.

Lytton (Maurice Colbourne), Griffiths (Brian Glover), Russell (Terry Molloy) and Payne (James Beckett) pull up outside a bank, discussing the diamond heist they're planning. Lytton explains that they're doing the job today – which is sooner than anyone planned.

■ Commander Lytton first appeared in *Resurrection of the Daleks* (1984), which was also written by Eric Saward. Liking the character, and despite the widespread carnage of that story, Saward ensured that he walked away unharmed.

As well as giving him a first name – Gustave – the novelisation offers a lot of detail about what Lytton's been up to since we saw him last. Trapped on Earth, Lytton quickly realised the technology available to him was not advanced enough to offer him a way off the planet – but there was perhaps a way he could call for help. He and his cronies had earlier 'broken into an electronics factory engaged in highly secret work for the government and stolen part of a working prototype used to transmit light in a pre-calculated arc – in other words a machine which could generate a curved laser beam.' He uses this device to construct a distress signal which is able to travel faster than light, bending the rules of physics enough to be transmitted through time. The novelisation also fills in some background for Griffiths (full name: Charles Windsor Griffiths, after the prince; lives with his 'Ma'; turned to crime to support her struggle as a single parent), Payne (forename: Joe; nickname: Coffin Nail Joe; *very* heavy smoker), and especially Russell – but we'll come back to him shortly.

■ Director Matthew Robinson considered veteran actor Donald Pleasance for the role of Griffiths, before eventually giving the part to Brian Glover – who himself had been considered for the role of Russell. Griffiths was written as Cockney, but this idea was dropped to let Glover keep his own Yorkshire accent.

"It's still a police box. Why hasn't it changed? Dear, dear, how very disturbing."

Lytton sends Russell to get the explosives. Outside, Russell calls his superiors from a phone box...

■ Russell is played by Terry Molloy, whose first *Doctor Who* work was playing the Daleks' creator Davros in *Resurrection of the Daleks*. Molloy would return to the role of Davros twice more on television: *Revelation of the Daleks* (1985) and *Remembrance of the Daleks* (1988).

■ Russell is an undercover policeman, trying to gather more information about the mysterious Lytton. The novelisation goes into a great deal of depth about his operation: having realised that Lytton was scouring the underworld for various unusual pieces of equipment, 'the police, in the hope it would speed up their enquiries, provided him with a supplier of their own, Vincent Russell. This only confused matters further: from the first moment of contact, Lytton seemed to know who Russell was and why Russell was there. Neither did it help their investigation when Lytton started to make outrageous demands, which both Russell and his back-up team were hard-pushed to satisfy...' The implication seems to be that Lytton was perfectly aware that the police wanted him under surveillance, and so manipulated them into providing him the means to gather whatever equipment he needed to build his distress signal.

HE SAID, HE SAID...

So, who did write *Attack of the Cybermen*? The credits – and the paperwork – says 'Paula Moore', but almost everything we've heard since tells a different story. Much of the serial smacks of Eric Saward's action-packed style, as seen in *Earthshock* or *Resurrection of the Daleks*; it's also worth noting that, while he was script editor, he didn't let anyone else write for the series' two most famous monsters.

In *The Cold War*, the making-of documentary featured on this story's DVD release, Saward says, "[Paula] was a friend of mine and, because I couldn't commission myself to write the story [because of the Writers' Guild guidelines], I approached her." Then he states, "She was commissioned to do it, and I actually wrote it." A comment on the same documentary from Ian Levine, who acted as *Doctor Who*'s unofficial continuity advisor at the time of the story's production, confirms this: "She didn't in fact write a single word of it." If Paula Moore, or Woolsey, had a problem with this assertion, she has never come forward to correct it. So, if it wasn't written by Moore, then it must have been written by Saward. Yes?

Levine goes on to state: "I wrote the basic plot... Eric wrote the scripts out and all the dialogue." But Saward denies this: "Ian's contribution to *Attack of the Cybermen* was not as a writer, co-writer, in any shape or form. He was a useful advisor, but Ian did not write any of it. He didn't sit down either with me or by himself and start putting a storyline together, developing characters, any of the stuff I would credit someone [with] if I wanted to call them co-writer." Seems pretty cut and dried, right?

Oh, sweet, innocent reader.

Interviewed last year on the *DWO Whocast* (episodes 256 and 256, available at *www.dwowhocast.com*, and worth listening to!), Ian Levine had *a lot* to say about his involvement in the story. "I've been friends with Eric since 1981... and I wrote *Attack of the Cybermen* with him," he asserts, "whatever anyone says." Claiming that "Eric Saward has got a memory like a sieve," Ian details the co-writing process: in Saward's flat in Ealing, "we were trying to knock the plot together, and it was five o'clock in the morning and it was still dark, and I was looking out over the tennis courts... And I said, 'Eric, I want to go home! I'm fed up and I'm tired!', and he says, '*You* wanted to write this bloody story, so you'll stay till it's done!'"

The reality probably lies somewhere in between. But with two headstrong personalities digging their heels in so deeply, it's unlikely we'll ever know the truth about this story's authorship.

The TARDIS is back under the Doctor's control. The Doctor opens the scanner to see Halley's Comet – they have arrived in Earth's solar system, in the year 1985.

■ Halley's Comet – named after Edmond Halley, the scientist who identified it and calculated its orbit – is visible with the naked eye every 75 or 76 years. Its last perihelion was in 1986, and it is due to return in 2061.

■ "On Earth," says Peri, "Halley's Comet is always associated with impending disaster." Historical events linked to the appearance of the comet include the death of King Harold at the Battle of Hastings in 1066, Ghengis Khan turning his focus towards Europe in 1222, the Siege of Belgrade in 1456, and the death of Mark Twain in 1910. It's still got nothing on the Nemesis Comet, seen in *Silver Nemesis* (1988).

Lytton leads the rest of his gang into a scrap merchant's, explaining that they will be breaking into the bank via the sewers, using Russell's explosives to blow their way in. As the men get to work, Lytton opens a cabinet and activates a piece of alien machinery.

■ In the script, Lytton brings his crew to a lock-up garage instead of a scrap merchant's. This setting is restored in the novelisation.

■ In a line cut before filming, a voice is heard coming from the device: "Everything is prepared. It is vital you make contact today. You have your instructions, our bargain has been made. Now everything is in your hands."

■ A further cut at this point: back in the TARDIS, Peri wonders whether Halley's Comet could support life. This is probably a remnant from the earlier version of the story, in which the Cryons have a hidden base in the heart of the comet. (See box-out, page 58.)

Lytton's gang is watched by a pair of suspicious-looking policemen.

■ These policemen are in fact Lytton's henchmen, making a reappearance from *Resurrection of the Daleks*. They are played in both stories by Michael Braben and Michael Jeffries.

The TARDIS picks up the signal, and the Doctor identifies it as an intergalactic distress call. He decides to investigate...

■ As the TARDIS materialises, the camera pans past a sign hanging on the wall outside the junkyard – but we'll come back to that in a moment...

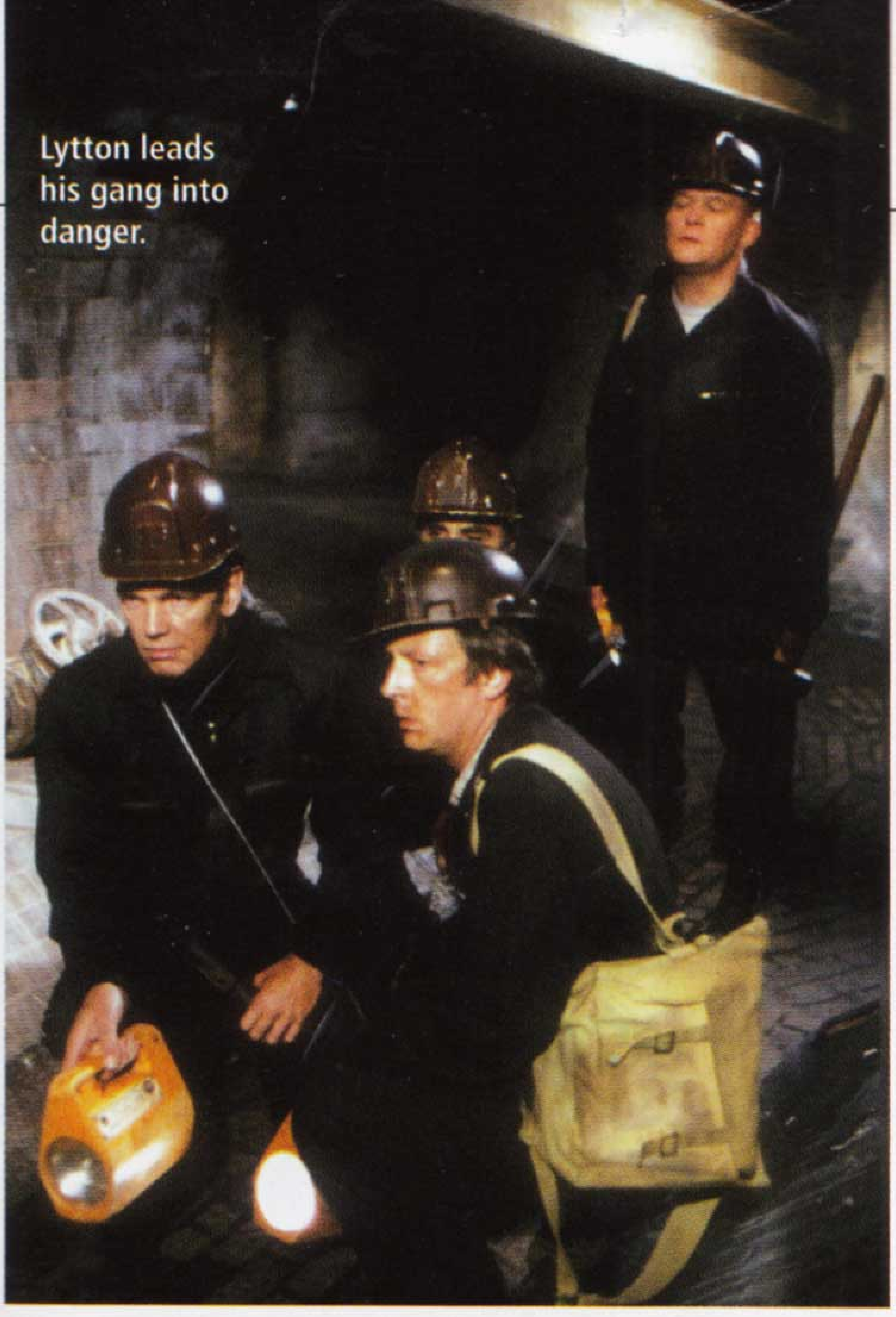
■ The incidental music here spoofs the theme music (written by Ron Grainer, who also scored the *Doctor Who* theme) for the 1960s BBC sitcom *Steptoe and Son*.

The TARDIS turns into a gaudily painted kitchen cabinet.

■ In the script, the TARDIS was to change into an 'Egyptian pillar', but the designer, Marjorie Pratt, used whichever suitable large props she could get her hands on.

The Doctor sets out on foot to track the signal, trailed by Lytton's policemen. Peri, meanwhile, is still worried about his mental state.

■ Peri says that the Doctor has recently called her "Tegan, Zoe, Susan – on one occasion, you



Lytton leads his gang into danger.

"I would like a hat like that."

> 'Peri claims that the Doctor has referred to her as "the Terrible Zodin", a villain mentioned in *The Five Doctors*.'

even referred to me as Jamie." These are all old companions of the Doctor: Tegan Jovanka débuted in *Logopolis*, then departed in *Resurrection of the Daleks*; Zoe Heriot joined in *The Wheel in Space* (1968) and was separated from the Doctor in *The War Games* (1969); Susan, the Doctor's granddaughter, first appeared in *100,000 BC* and stayed behind on twenty-second-century Earth in *The Dalek Invasion of Earth* (1964); and Jamie joined in *The Highlanders* (1966-67) and, like Zoe, left the series in *The War Games*. Peri's reaction here suggests that she knows full well that Jamie is male (and is appropriately offended), suggesting that the Doctor has talked about him before. (Interestingly, when Peri meets Jamie later this season, in *The Two Doctors* (1985), her behaviour supports this.)

■ Peri also claims that the Doctor has referred to her as "the Terrible Zodin," a villain whose off-screen encounter with the Second Doctor is mentioned in *The Five Doctors* (1983).

In the sewers, Lytton's gang approaches the brick wall underneath the bank. Russell thinks they're being followed, so Lytton tells Payne to stay behind and keep guard. Payne hears a noise and goes to investigate. An arm darts out of the shadows and throws him to the ground, dead.

Above ground, the Doctor returns to the junkyard, finally noticing the sign outside.

■ The sign reads 'I.M. Foreman, 76 Totter's Lane' – this is the junkyard in which we find the TARDIS, and where Ian and Barbara meet the First Doctor, back in *100,000 BC*. Although he's been back to Earth on many occasions since, this is the first time the Doctor has returned to the very spot at which his televised adventures began. You'd think this might be a significant moment for our hero, but the whole extent of the Doctor's interest is summed up in two lines: "This looks familiar..." when he first steps out of the TARDIS, and an amused "Look, Susan!" (misremembering Peri again) in this scene.

■ The script merely called for the Doctor to stare at the sign: 'If it still means anything to him, he doesn't comment.'

■ The idea of a return to Totter's Lane was first considered for inclusion in *The Five Doctors*, and the junkyard is revisited – in a far less throwaway manner – in *Remembrance of the Daleks*. (Even if the production team at the time managed to spell Mr Foreman's name incorrectly on the gates...)

Inside the TARDIS, the Doctor pinpoints the source of the signal...

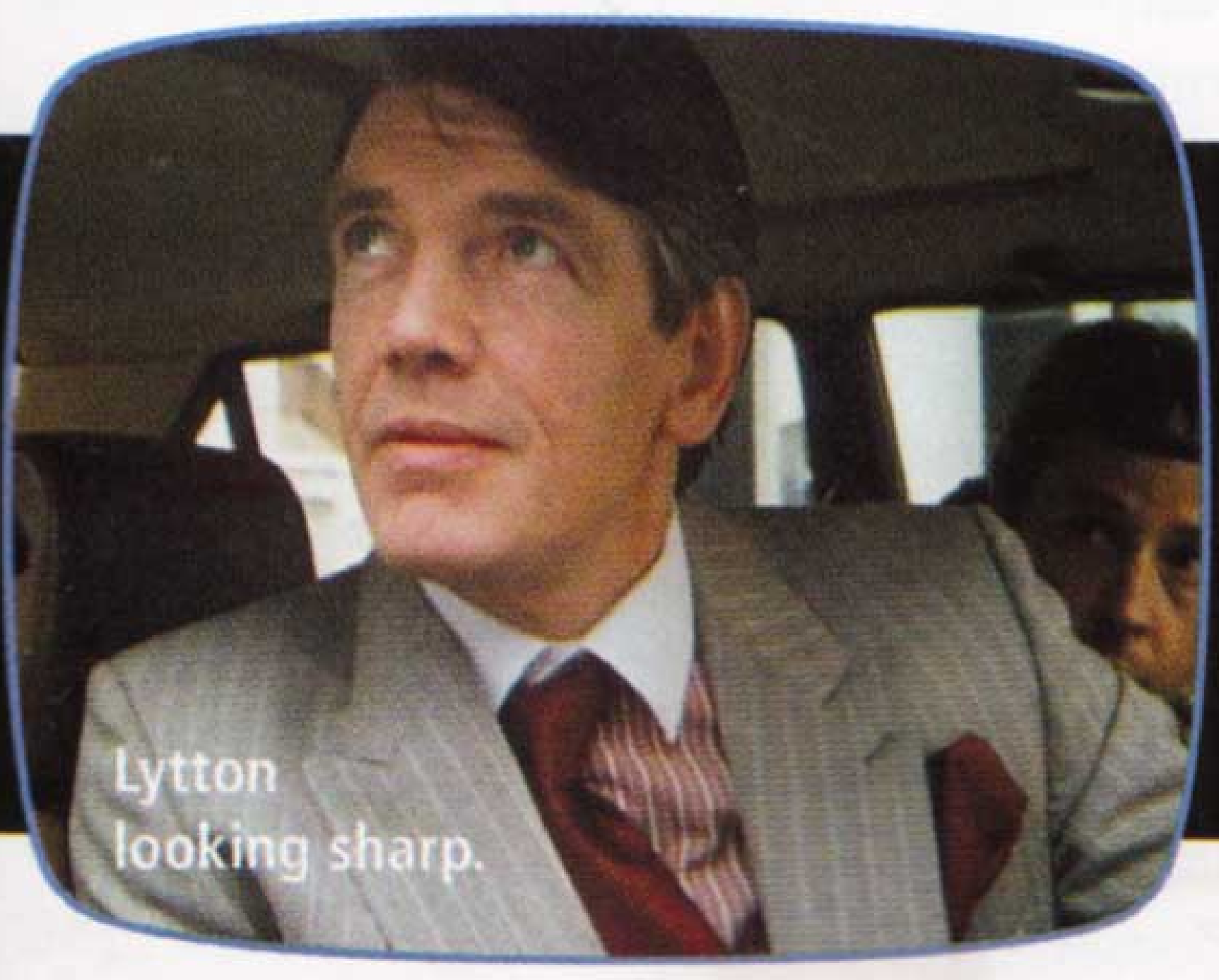
■ The dialogue here – about signals relayed all over the city to obscure its true point of origin – may leave you squinting and confused, wondering what it's all got to do with anything else. Suffice it to say that the whole wild goose chase seems to be simply a way to keep the Doctor busy, and allow for the inclusion of the creepy policemen, while Lytton and his gang work their way towards the Cybermen in the sewers. If we're being kind – ignoring the fact that nothing in the script, final edit or novelisation supports this – we can assume that the Doctor has returned to the TARDIS to use its superior technology to identify the signal's source.

The TARDIS materialises at the scrap merchant's – now looking like a pipe organ. As the Doctor investigates, Lytton's policemen attempt to apprehend them, holding them at gun point. There is a scuffle, but Peri and the Doctor subdue their assailants. They descend into the sewers, watched by the creature in the shadows...

■ The script describes the TARDIS' appearance here as a large wardrobe.

■ The Doctor plays the famous refrain from Bach's Toccata and Fugue in D Minor, BWV 565, composed in the early eighteenth century.

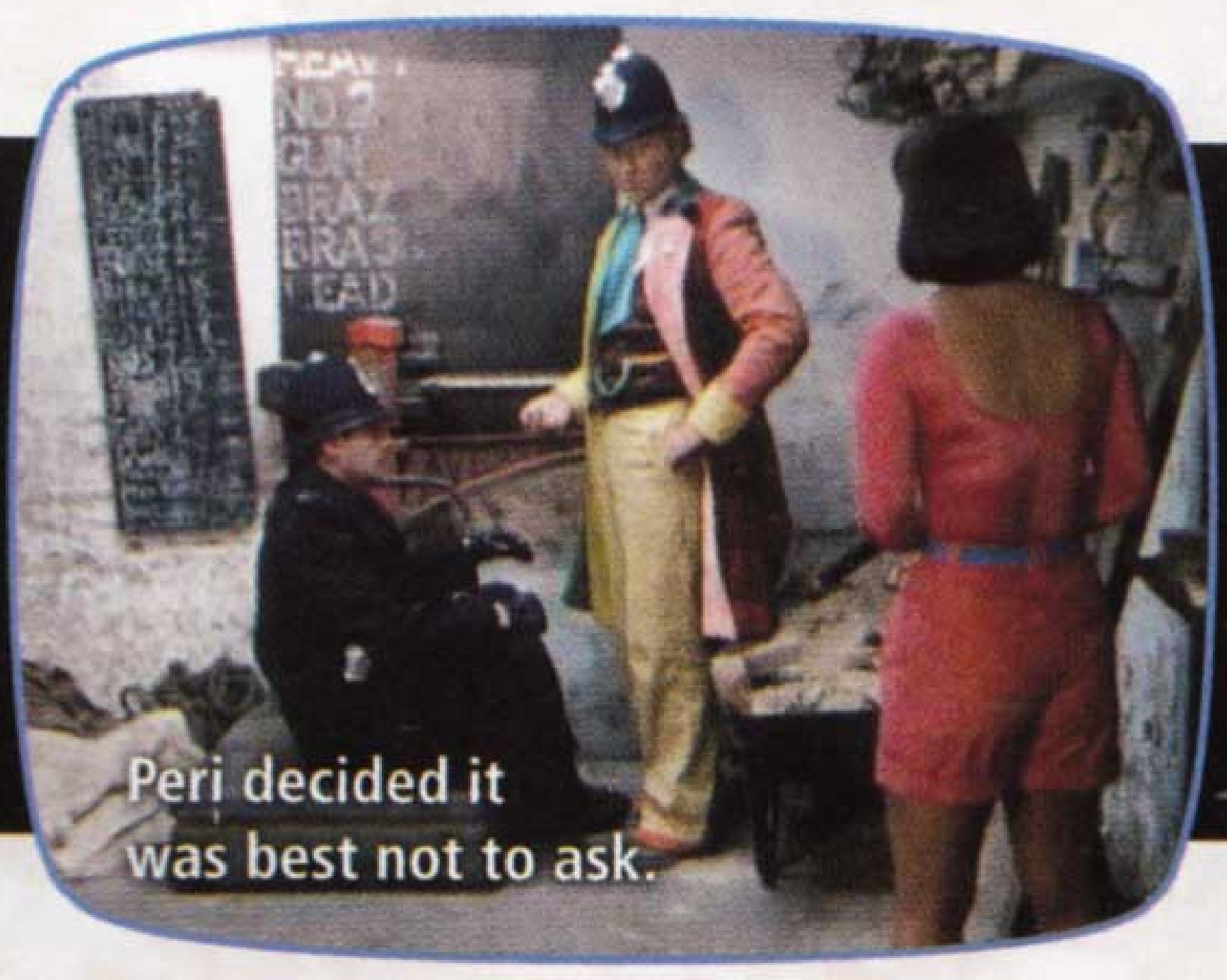
■ In the script, Peri is supposed to pocket the gun, silencer and all – but her shorts were too short, which is why she unscrews the silencer first. The script also sees Peri suggest that the Doctor calls the police and lets them worry about whatever's going on, with the Doctor pointing out that they would ►



Lytton looking sharp.

Time Lord pong.

The Doctor tickles his ivories.



Peri decided it was best not to ask.

WHERE ELSE HAVE I SEEN...?

BRIAN GLOVER

(1934-1997) Griffiths

Other TV appearances include: *The Protectors: Quin* (1973) as Allen; *Porridge* (1974) as Heslop; *Return of the Saint: Signal Stop* (1978) as Plackett; *Sounding Brass* (1980) as Horace Gilbert Bestwick; *Educating Marmalade: The Convent of the Blessed Limit* and *The Nativity Play* (1982) as Sister Conception; *Campion* (1989-1990) as Magersfontein Lugg; *Press Gang: UnXpected* (1992) as Dr Threeways

Film appearances include: *Kes* (1969) as Mr Sugden; *An American Werewolf in London* (1981) as Chess Player; *Alien³* (1992) as Andrews

MICHAEL ATTWELL

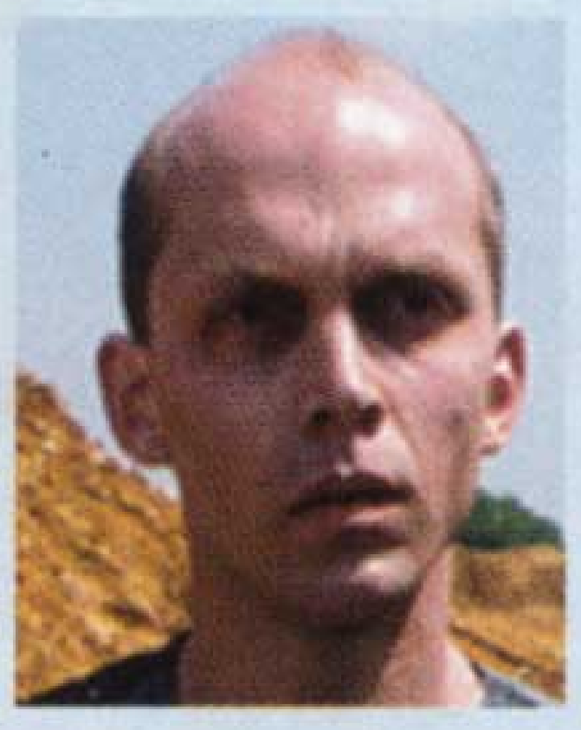
(1943-2006) Bates

Other *Doctor Who* appearances: *The Ice Warriors* (1967) as Isbur

Other TV appearances include: *Turtle's Progress* (1979-80) as Razor Eddie Malone; *The Chinese Detective: Bounty Hunter* (1982) as Harry Foss; *Oliver Twist* (1985) as Bill Sykes; *EastEnders* (1988) as Kenny Beale; *Then Churchill Said to Me* (1993) as Private Norman Pain; *Westbeach* (1993) as Ray Cromer; *Bugs: Out of the Hive* (1995) as Alan Moore; *Hotel Babylon* (2006) as Derek Crisp

JONATHAN DAVID

Stratton



Other TV appearances include: *The Professionals: Heroes* (1978) as Raider; *Blake's 7: Sand* (1981) as Don Keller

have a lot to explain – not the least of which is his alien nature. Parts of this exchange are restored in the novelisation, and some lines appear later, when Peri and the Doctor find Payne's body.

■ In the four-part version of this story, sold to some overseas markets, Part One concludes with the Cyberman's shadowy arm appearing at the edge of the screen as the Doctor and Peri venture deeper into the sewers.

Lytton sees a figure lurking in the shadows – it's a Cyberman! Griffiths opens fire, killing the creature. A fake wall slides open, revealing a troop of Cybermen, to which Lytton willingly surrenders...

■ The script explains that the Cybermen have built fake walls in a number of sewer tunnels, thereby creating a sealed base from which they can operate.

■ As well as the usual silver, a black Cyberman can be seen, presumably camouflaged to patrol the sewers.

In the Cybermen's hidden base, we see a number of humans being converted into Cybermen. The Cyber Leader (David Banks) questions Lytton...

■ David Banks reprises the role he first played in *Earthshock* (1982) and then again in *The Five Doctors*. Banks would return as the Leader in *Silver Nemesis*, and would later write two *Doctor Who* books: the (sort of) non-fiction work *Cybermen* (Who Dares Publishing, 1988), which tells the full history of the Doctor's enemies, and later the *New Adventures* novel *Iceberg* (Virgin Publishing, 1993).

■ The novelisation gives us some details of the 'Cybernisation' process, explaining that the metal coating the victims' arms and legs was 'arnickleton: a tough alloy made from metals not found on Earth, and which didn't just cover limbs but actually replaced them.'

■ Lytton reveals that he has detected transmissions from a hidden Cyber-ship on the dark side of the Moon, prompting the Leader to order a Cyberman to contact the 'moonbase'. In *The Invasion* (1968), the Cybermen invade London, attacking from the sewers and hiding their ship on the far side of the Moon. At first sight, the similarities may lead a viewer to conclude that these Cybermen are in some way connected to that old invasion squadron – but there is nothing in the script to back this up. Indeed, the novelisation explains that the hidden ship is actually the Cybermen's stolen time vessel, which features more heavily in Part Two. (We can assume the 'moonbase' is simply their term for the hidden ship, and not a base on the surface of the Moon itself – nor does it have any connection with the earlier Cyberman story of the same name.)

> **'In the first draft of the script, Griffiths' line "Getting a bit rough, is it?" sees him killed by the Cyber Leader.'**

Lytton reveals that he is not from Earth. The Leader tells Lytton and Griffiths he will let the Cyber Controller decide their fate.

■ Lytton hails from the satellite 'Riften Five', which presumably orbits 'Vita Fifteen in the star system 690'. The Cybermen have heard of this world, which is known to be populated by mercenary warriors. In the novelisation, Lytton's homeworld is 'Vita Fifteen, in the star system Tempest Dine', which 'is inhabited by a race of warriors called Charnels, who fight only for money'.

■ The novelisation also takes the time here to fill us in on Cyber-hierarchy: 'At the apex, and in total command, is the Cyber Controller. Next are Senior Leaders, like a Brigadier on Earth, who command a brigade or, as the Cybermen call it, a Major Phalanx. They are assisted by Leaders and Junior Leaders. Below them is the army, the very heart of the Cyber race, dedicated to absolute supremacy and domination of their galaxy through war and destruction.'

Meanwhile, on Telos, part-cybernised slaves work in a dry, dusty pit.

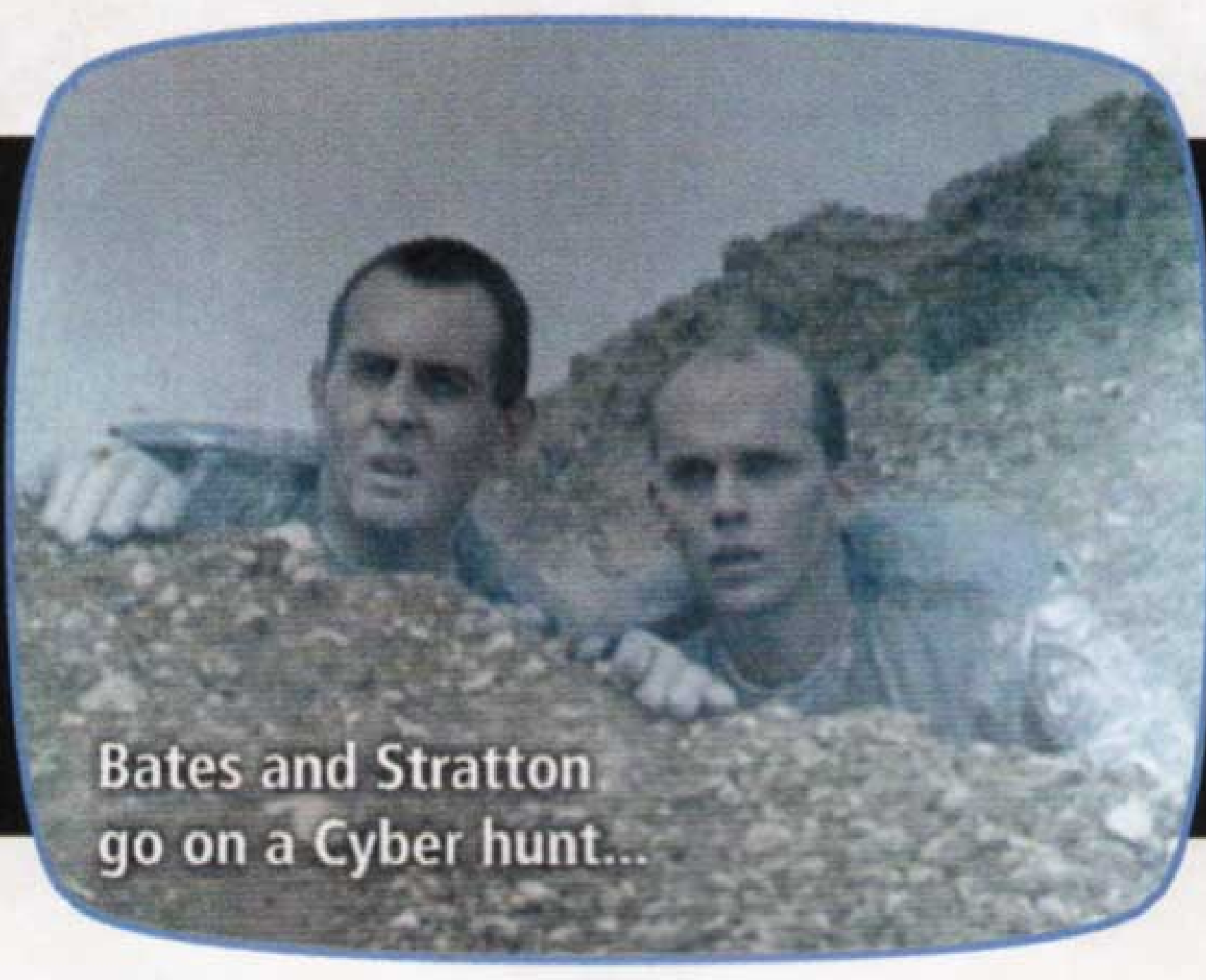
■ Originally, there were to be no exterior scenes on Telos but, when more money was allocated to location filming during pre-production, some of the action was moved above-ground.

■ The scenes on the surface of Telos – described as 'black, misty and very unfriendly' in the script – were filmed at Gerrards Cross Sand and Gravel Quarry, the same location used for Telos in *The Tomb of the Cybermen* (1967). Gerrards Cross had also been used in *The Twin Dilemma*, as the surface of Jaconda, and in *The Dominators* (1968) as the planet Dulkis.

Three slaves – Bates (Michael Attwell), Stratton (Jonathan David), and an unnamed third – stage an attack on their captors. But they leg it when their plan goes awry; their third member dies, and they fail to snatch the all-important head of a Cyberman. They want to escape because they know the Cybermen are burying explosives all over the surface of the planet, planning to destroy it after they leave.

■ When he was presented with the first drafts of the scripts, Matthew Robinson was disappointed to

The Cyber Leader shows Lytton who's boss.



Bates and Stratton go on a Cyber hunt...

... and get lucky!

Russell defends himself.

"Destroy her. Destroy her at once!"

see that there was nowhere near enough material to fill two 45-minute episodes. Working with Eric Saward, he made a number of suggestions for new material, the most significant of which was the Bates and Stratton subplot. (Robinson also suggested the inclusion of the Cyber Controller's scenes in this episode.) Perhaps this goes some way to explain why there are a number of unresolved questions hanging over these characters, not the least of which are 'Who are they?' and 'Where did they come from?'. Their names, and their manner, suggest that they're humans from contemporary Earth, perhaps taken by the Cybermen in the sewers, subjected to and rejected from the Cybernisation process, and sent to Telos in the Cybermen's time vessel. But this explanation, using what scant evidence is provided on screen, doesn't really hold up to scrutiny: how would a couple of geezers from London hope to fly a time machine? Saward's novelisation gives us an entirely different take: 'Flight Leader Lintus Stratton and Time Navigator Eregous Bates came from the planet Hatre Sedtry in the star system known as Repton's Cluster... It was while Bates and Stratton had been flight-testing the [time vessel] that they had crash landed on Telos.' The coupling of 'Eregous' and 'Lintus' with such very human names as Bates and Stratton gives Saward's explanation an air of post-rationalisation, but it works – and more than that, it also neatly explains how the Cybermen suddenly have access to a time vessel.

■ Stratton was to be played by Trevor Raymond but he broke his arm shortly before filming, and Jonathan David, who had been cast as the Cyber Lieutenant, took the role instead.

In Cyber Control, a Cyberman reports Bates and Stratton's escape to the Cyber Controller (Michael Kilgarriff).

■ Michael Kilgarriff plays the Cyber Controller for the second time, reprising his role from *The Tomb of the Cybermen*. Although it's clearly based on the modern, post-*Earthshock* Cybermen design, the Controller's costume here bears some similarities to the one seen in the earlier story: it features an enlarged 'cranium', and no 'handles' on the side of its head.

■ John Lumic becomes a Cyber Controller in *The Age of Steel* (2006). The Eleventh Doctor has to fight to save his friend Craig Owens from being converted into a new Controller in *Closing Time* (2011).

■ Kilgarriff also appeared in *Doctor Who* as an Ogron in *Frontier in Space* (1973) and Experimental Robot K1 in *Robot* (1974-75).

The Doctor and Peri run into Russell, who reveals he's observing Lytton – and the Doctor recognises the name at once. The three of them head back to the TARDIS.

■ The Doctor remembers Lytton as working with "the Dalek taskforce" – which is odd, since he and Lytton barely see each other, nor exchange a single word, in *Resurrection of the Daleks*. But let us never underestimate the Doctor's powers of observation!

Stratton and Bates close on Cyber Control. They see a lone Cyberman walking in the wastes, so they attack, knocking off its head.

■ The model of Cyber Control was taken on location and used in forced-perspective shots to make it look like Bates and Stratton were struggling towards the distant building.

■ Another of Robinson's script suggestions was that Telos' atmosphere should be poisonous to the Cybermen, meaning that the creatures would have to wear extra protective clothing – overalls and clear plastic helmets – while on the surface. With Stratton and Bates needing to decapitate a Cyberman as part of their plan, however, this idea was abandoned: it would have been next to impossible to chop off their heads with the extra helmet on top of them!

Meeting a Cyberman in the tunnels, the Doctor jams his sonic lance into its chest unit – triggering an alarm in the Cyber Leader's base.

■ In the first draft of the script, Griffiths' mocking, robotic jibe – "Getting a bit rough, is it?" – sees him shot and killed by the Cyber Leader.

Having also detected a nearby time distortion, the Leader sets off, with Lytton and Griffiths and a squad of Cybermen, to investigate. They find the sonic lance in the chest of the dead Cyberman and, putting two and two together, they realise the Doctor must be involved. They set off to find the TARDIS...

Entering the TARDIS, the Doctor is attacked by a Cyberman. Russell opens fire and manages to kill it, taking its gun.

■ When Russell tries to figure out how the alien firearm works, he accidentally shoots one of the columns on the TARDIS wall, leaving a black scorch mark. This mark can be seen in earlier TARDIS scenes in this episode, which were actually recorded after this.

Another Cyberman emerges from deeper inside the TARDIS, and it is quickly joined by the Cyber Leader and his troops. Russell tries to fight back, but he is killed. The Leader commands his troops to kill Peri...

■ Back in *The Hand of Fear* (1976), the Doctor claimed that the interior of the TARDIS was held in a state of 'temporal grace', which supposedly meant that guns would not work within its walls. Any number of stories cast doubt on that assertion, however: there's more Cyber-shots inside the TARDIS in *Earthshock*, for example, and a Dalek opens fire inside the control room in *The Parting of the Ways* (2005). In *Let's Kill Hitler* (2011), the Doctor admits that temporal grace is nothing more than "a clever lie."

PART TWO
FIRST BROADCAST: 12 JANUARY 1985

The Doctor interrupts Peri's execution, saying that he will not cooperate if she is killed.

■ The recap of this cliffhanger is the last we'll see of Terry Molloy as Russell – we never even see his body again. This was to avoid having to pay the actor a fee for a second episode.

He activates the TARDIS' self-destruct system to ensure the Cyber Leader will do as he asks. The Cyber Leader agrees, and the Doctor stops the self-destruct with one second to spare. Reluctantly, the Doctor sets the coordinates for Telos...

■ This won't be the last time the Doctor threatens to use the TARDIS' self-destruct mechanism to thwart his enemies – though he's not quite so serious about it in *Victory of the Daleks* (2010), in which he claims a Jammie Dodger can destroy the TARDIS, or in *Journey to the Centre of the TARDIS* (2013), where the whole self-destruct thing is a ruse to get the Van Baalen brothers to help him find Clara.

■ In the script, the TARDIS cloister bell (as first heard in *Logopolis*, and in many stories since) was to ring when the self-destruct mechanism was activated.

■ The Leader mentions that the Cyber Controller is still alive, prompting the Doctor to say, "I thought he was destroyed." A line cut from the script would have had the Doctor reminding us that he was present when the Controller was killed, in *The Tomb of the Cybermen*.

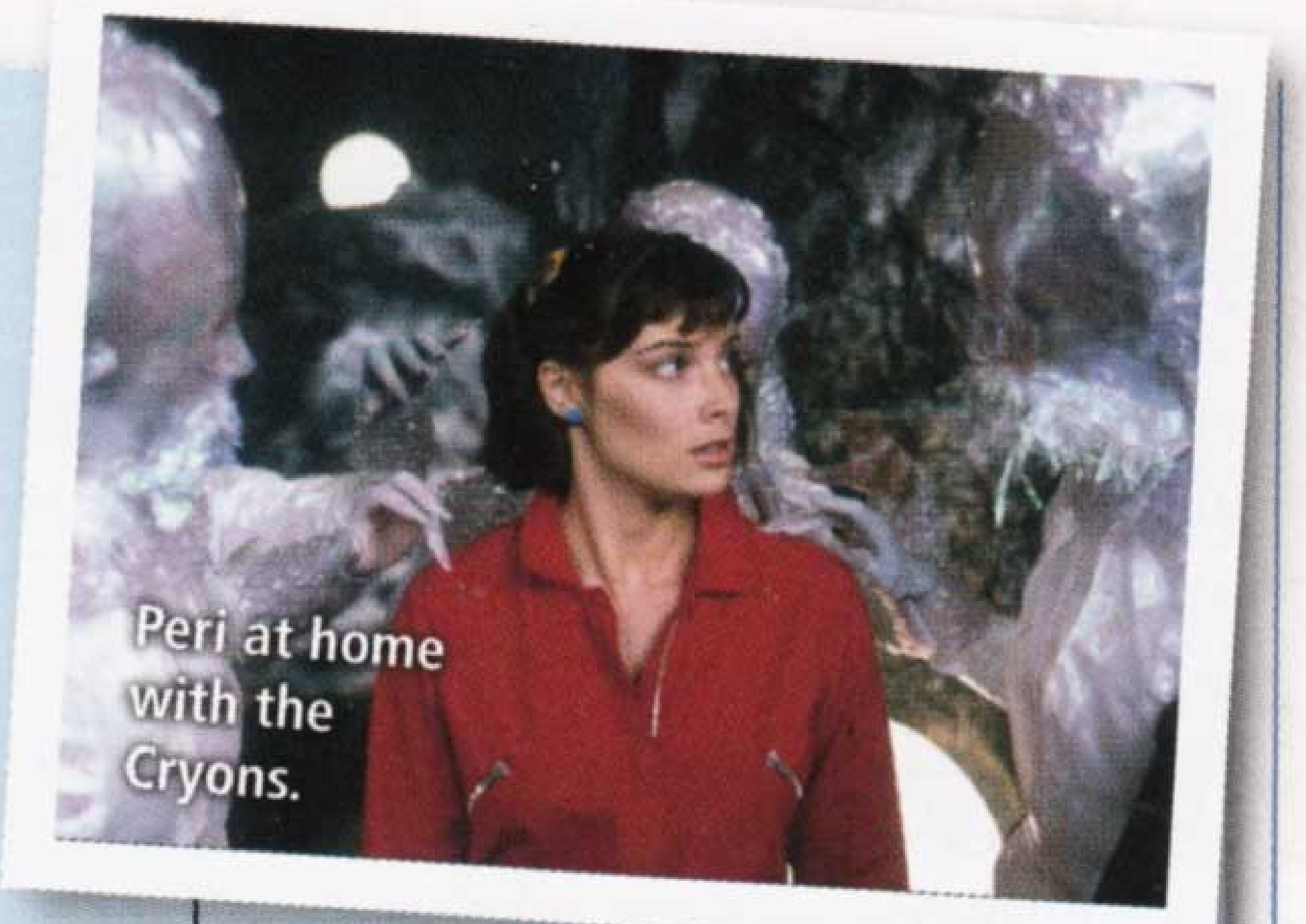
■ Another line cut from the script would have confirmed, firstly, that the Cyber Leader and his troops had travelled from Telos (and so not remnants of the force from *The Invasion*) and, secondly, that "Telos is in a different time zone."

■ The Cyber Leader says, "We can now time travel." At first, this might seem his victorious reaction to taking control of the TARDIS, but – considering that we know they have their time vessel hidden on the dark side of the Moon – it is in fact more likely a confirmation that they come from a time in the relative future, after the events of *The Tomb of the Cybermen*. ▶

The Doctor prays for a happy ending.

HOLLOW THREAT!

On the original scripts for the story, Halley's Comet occupied a much more central role in a significantly different Part Two. Varne and Rost explain to Peri that the Cryon race was able to survive the Cybermen's assault on Telos by evacuating the planet and hiding out in comets and asteroids scattered in the cold vacuum of space. One such outpost is a hidden base in the icy heart of Halley's Comet. They cannot hope to strike at the Cybermen on their (adopted) home turf, so they plan to trick the Cyber Controller into travelling to the comet, where they can kill him. It's Lytton's job to lure the Cybermen to the comet; he will suggest to the Cybermen that they can divert the comet to crash into Earth, instead of using their stores of vastial to blow up the planet. The Cybermen, however, have detected electrostatic transmissions from the comet, and they're wise to Lytton's plan. The Controller orders his Cybermen to destroy the comet – but the Doctor, with the help of Flast in the refrigerated storage room, uses the vastial against the Cybermen, foiling their plans of conquest.


Peri at home with the Cryons.

■ In an earlier story outline, there was no second time vessel – the Cybermen instead tricked the Doctor into bringing his TARDIS to Telos, where they planned to use his craft to travel back in time and save Mondas.

On Telos, Bates persuades Stratton to disguise himself as a Cyberman, using the empty head, and together they pose as prisoner and escort.

■ Having filmed in this area of the Gerrards Cross quarry for *The Twin Dilemma* in February 1984, just a few months before the production of this story, the production team felt certain that the barren dirt and gravel would be perfect for the bleak surface of Telos. However, when they returned for a final location recce, just a few days before filming was due to start in May 1984, the team found that the land was covered with springtime vegetation, which all had to be dug up before the cameras could roll.

The Doctor, Lytton, Peri and Griffiths are locked out of the console room.

■ The Doctor is confused as to how the Cybermen have "discovered the laws of time" – meaning, presumably, that he wonders how Cybermen from the future can have come to the past. Lytton explains: "A time vessel landed on Telos. The Cybermen were able to capture it." We know, with the aid of the novelisation, that this is Stratton and Bates' ship, but in an earlier version of the script, the Cybermen themselves had built the time machine.

■ Lytton, meeting this Doctor for the first time, tells him, "Your regeneration has made you vindictive, Doctor" – so he must be familiar with the concept of regeneration. Later, he crows, "It's not often I have the opportunity to watch a Time Lord squirm," suggesting a wider familiarity with the Doctor's people.

In Cyber Control, an unauthorised signal is detected coming from the TARDIS. The Controller orders that the Cyber Leader should be informed.

■ A Cyberman warns the Controller that "the Time Lords will attempt to stop us," but the Controller is not concerned: "Whatever, in their wisdom, the Time Lords decide, they will be too late. Telos will have been destroyed..." That's right: "Too late." Give your heads a little scratch, and we'll tackle that paradox in a moment. We've a *lot* to get through yet...

Poking around the TARDIS' circuits, the Doctor attempts to upset the navigational controls. Griffiths is confused as to where they're heading.

■ Griffiths – who, you'll remember, died in an earlier draft of the script – was given a few of Peri's lines in this scene.

■ Lytton tells us that "Telos is the Cybermen's home planet" – but the Doctor corrects him: "Adopted planet. You would have liked Telos, Peri, in the old days – when the Cryons were in residence. They were the indigenous population before the Cybermen wiped them out." This, at the time, was news to anyone who remembered the Doctor's visit to Telos in *The Tomb of the Cybermen* – but we're about to meet the Cryons for the first time. Lytton explains that the Cybermen took Telos from the Cryons because of the "refrigerated cities" they had built, the Doctor adding that Cryons "couldn't live in temperatures above zero." Poor befuddled Griffiths asks, "Why did the Cybermen need the cold?", and the Doctor explains that they need to hibernate – as seen in *The Tomb of the Cybermen*. Here, the Doctor explains that the surviving Mondasian Cybermen (probably – bear with us) were "running out of power, they needed somewhere to rest." Peri wonders why they couldn't just build giant fridges on their own planet, and the Doctor explains that Mondas, their original homeworld, was/will be destroyed when it attacked/attacks Earth in 1986 – as seen in *The Tenth Planet* (1966). ("That's almost now!" Griffiths helpfully points out.)

■ Still with us? This recap neatly stitches together the key bits of *The Tenth Planet* and *The Tomb of the Cybermen* – while seemingly ignoring *The Moonbase* (1967), the Cyberman story that sits in between the two. In *The Moonbase*, the Second Doctor is surprised to discover that any Cybermen survived the destruction of Mondas – but the story doesn't explore the reasons for their survival. It's interesting to note, though, that the Cybermen recognise the Doctor, despite having met only the First Doctor by this point. It would be tempting to say that the Doctor is meeting the Cybermen out of order, like silvery River Songs, except that the Cybermen's historical records in *The Tomb of the Cybermen* seem to refer to events in *The Moonbase*. But however it all fits together, nothing in *The Moonbase* contradicts what's happening here – it's self-evident that there were survivors from Mondas, as they are the ones who ravaged the Cryons' homeworld. But this wrinkle, coupled with the Cybermen's new ability to travel in time, opens up a can of worms that is beyond the scope of this feature: if you're interested in learning more, and if you have a high tolerance for the timey-wimey, this fractured timeline sits at the heart of David Banks' *Cybermen* book. (It's long out of print, so start with eBay.)

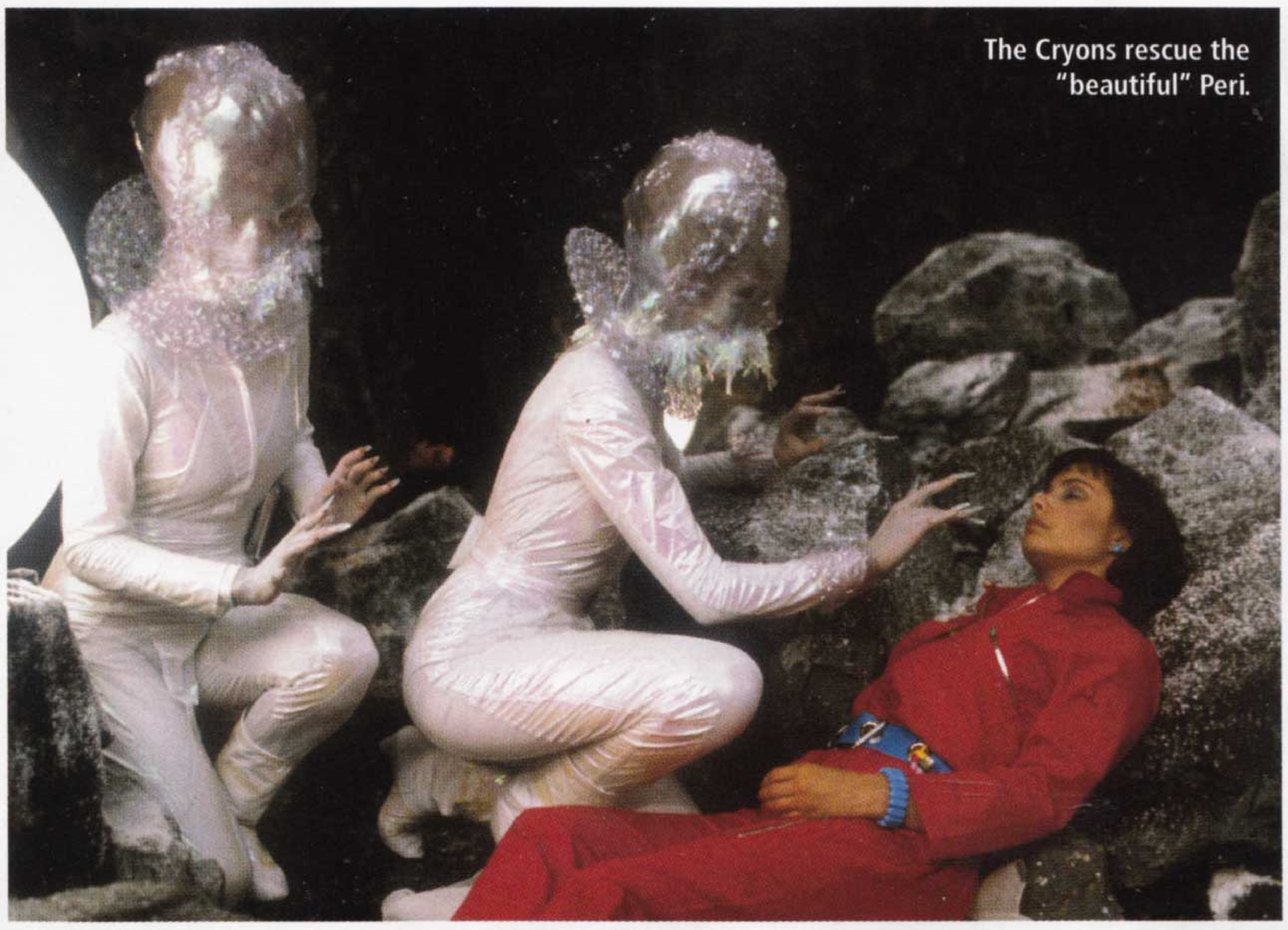
■ *The Tomb of the Cybermen* presents the creature's frozen chambers on Telos more as a trap than a hibernation device. In that story, an archaeological expedition, led by the devious Klieg and Kaftan, try to open the Cybermen's legendary tombs on Telos – only to discover that they're a clever ruse, designed to lure in humans ripe for Cybernisation. But the concern that the Doctor outlines here – that the Cybermen took the Cryons' cities because they needed somewhere to rest and recuperate – doesn't necessarily contradict the earlier story. In *Attack of the Cybermen*, there are plenty of mentions of the Cybermen needing new humanoids to convert. Perhaps they decided to combine their hibernation with a means of finding new blood.

Peri wants the Doctor to warn Earth about the events of *The Tenth Planet*, but Lytton points out that, if he were to do so, "he would transgress the laws of time." Their discussion is interrupted by the Cybermen as they draw close to Telos...

■ Lytton adds: "[Those events have] now become part of the web of time, in the same way that the Cryons were destroyed." As more recent episodes have demonstrated at some length, rewriting established history – those damnable 'fixed points in time' – can cause all sorts of problems. So, how can the Cyber Controller happily destroy Telos and tamper with the outcome of *The Tenth Planet*, but the Doctor can't? In truth, the Doctor probably could – but, as Lytton points out, "the Time Lords would have him destroyed." So, it's not a question of

The Doctor was always on hand to provide a first class manicure.

"Have you seen a sonic lance? About this big?"



The Cryons rescue the "beautiful" Peri.

> **'The Cryons were written as male in the script but Matthew Robinson changed the aliens' gender.'**

ability, it's more a matter of permission. The Cyber Controller will barrel ahead with his plans, certain that, once the "web of time" is upset, the Time Lords likely daren't tamper with it again.

■ The novelisation adds some more detail. Lytton says that the events of *The Tenth Planet* are "part of the Web of Time... it's always happened; always will happen; the Universe would be destroyed if it didn't happen." As far as the Doctor is concerned, altering the web of time would have "disastrous repercussions affecting every corner of the Universe... Billions would die; major civilisations instantly disappear. The Doctor wasn't even certain the fabric of the Universe could withstand such an upheaval." These ideas make the web of time seem very much like the delicate tapestry of "fixed points" seen in more recent stories.

A rogue Cyberman stumbles through the frozen corridors beneath Telos' surface. The Cyber Controller orders that the reactivation of their troops should be stopped, and commands his Cybermen to destroy the rogue.

■ The script had a fuller description of the rogue Cyberman's awakening. Covered in green slime, it would spring to life and attack the two Cybermen who were reviving it.

■ An early draft would have seen ranks of slime-covered Cybermen smashing out of their tombs, in a gooey echo of the revival sequence in *The Tomb of the Cybermen*.

The TARDIS lands – but the Doctor has tampered with the coordinates enough that they land in the tombs beneath Cyber Control.

■ This time, the TARDIS takes the form of a pair of iron gates.

A rogue Cyberman smashes out of its tomb, attacking the Cyber Leader, who defeats it. In the panic, Lytton, Griffiths and Peri scarper. The Doctor is led away...

■ Matthew Robinson had hoped to build the tomb set on more than one level (similar to its appearance in *The Tomb of the Cybermen*), using scaffolding to strengthen it enough to support the actors' weight. This was to prove too costly, however, so the idea was abandoned.

Lost in the tombs, Peri is attacked by another rogue Cybermen – but she is saved by two ethereal female aliens, who lead her to safety.

■ The Cryons were written as male in the script, but Matthew Robinson, concerned that the story was light on female roles, decided to change the aliens' gender.

■ The script describes the Cryons as having humanoid features veiled under a translucent membrane. The actresses had to submit to a full head cast so that a Cryon 'helmet' could be prepared for each of them, leaving their features almost totally obscured.

Lytton leads Griffiths through the icy caverns to a meeting with the Cryon Threst (Esther Freud). It turns out not all the Cryons were killed by the Cybermen. Together, they explain to Griffiths that the Cryons picked up Lytton's distress signal and offered him a way off Earth in exchange for his help in foiling the Cybermen's plans.

■ Esther Freud – the daughter of painter Lucian Freud, and great-granddaughter of Sigmund Freud, to whom a sonic lance is rarely just a sonic lance – is much better known as a novelist. Her most famous work, *Hideous Kinky*, was adapted into a 1998 film starring Kate Winslet. She is married to David Morrissey, who guest starred in *The Next Doctor* (2008).

■ Threst is renamed 'Thrust' in the novelisation.

The Doctor is imprisoned in a freezing storeroom, where he meets Flast (Faith Brown), who tells the Doctor that the Cybermen plan to travel back in time and prevent Mondas from being destroyed.

■ Comedienne and impressionist Faith Brown was a well-known TV celebrity at the time, particularly for her impression of Margaret Thatcher. She regularly appeared on the game shows *Celebrity Squares* (on which she appeared with Colin Baker), *Blankety Blank* and *Give Us a Clue*.

■ It's hard to see, but Flast's mask carries the scars of the torture inflicted on her by the Cybermen. The novelisation and the script both describe her as 'grotesquely disfigured' by this treatment.

Peri awakes in the company of Varne (Sarah Greene) and Rost (Sarah Berger).

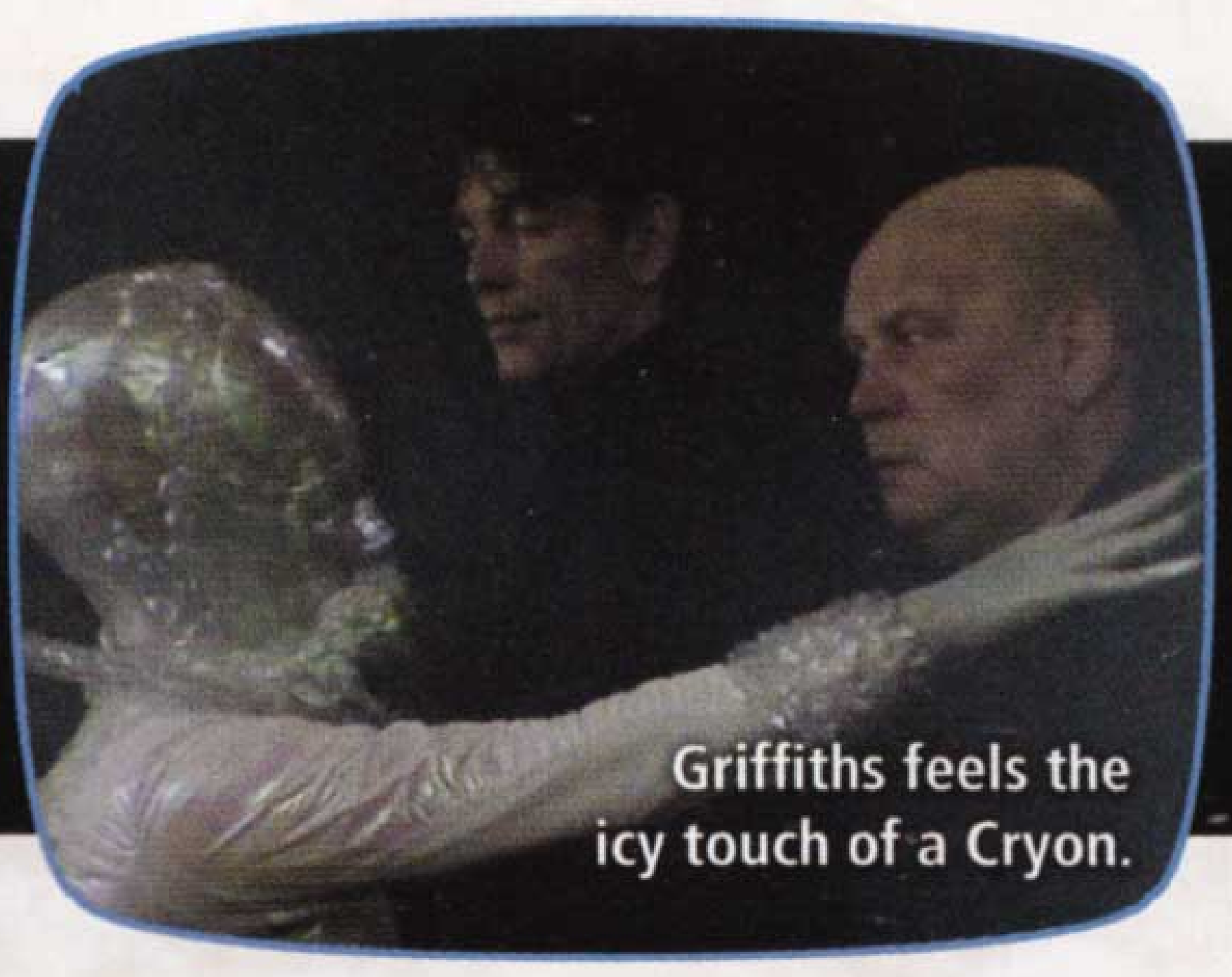
■ Sarah Greene was best known to viewers of the time as a presenter of *Blue Peter* and *Saturday Superstore*. Royal Shakespeare Company actress Sarah Berger has had many TV roles, including parts in *Minder*, *New Tricks* and *Casualty*.

■ US actress Koo Stark – the former girlfriend of Prince Andrew – had been cast as Varne but, despite signing a contract and having her role announced to the press, she backed out of the role before production began. ►

The TARDIS is invaded.

Cyber Control.

A Cyberman goes rogue in the tombs.



Griffiths feels the icy touch of a Cryon.

The Doctor goes on the offensive.

Sadomasochistic? The BBC's Head of Drama thought so...

◄ ■ In the script, while Peri lies unconscious, Varne and Rost discuss what to do with her. Varne wants her killed, but Rost disagrees, saying that she's "beautiful" – remember, in the script, the Cryons were male, so this isn't as risqué as it sounds.

Stratton and Bates continue their progress towards Cyber Control. On the way, they meet Lytton and Griffiths, who team up with them in their bid to steal the time vessel.

■ "This is what the Cybermen do to you," says Bates, ripping off his glove to reveal the mechanical arm underneath. Griffiths figures out that they are "rejects" from the Cybernisation process. The novelisation is more explicit: upon their capture, Stratton and Bates were subjected to the Cybernisation process – but it failed and, part-Cybernised, they were put to work as slaves. It seems reasonable to assume that the other slaves seen on the surface of Telos are also 'rejects'.

All the explosive changes on the surface of Telos have been set. The Cybermen are ready for the final phase of their plan. The Cyber Controller orders that the TARDIS should be brought to him...

■ It's never made explicit, but we are left to assume that the Cybermen will use the vastial (seen later in this episode) to blow up Telos.

Varne and Rost show Peri a picture of the imprisoned Doctor on a monitor. She asks them to help free him, but they say they can't, as it's too warm for them in Cyber Control. Peri is suddenly suspicious – how do they recognise the Doctor?

■ In the first draft of the script, with Griffiths long dead and left on Earth, Varne and Rost, who already know Lytton, identify the Doctor by a process of elimination. In the final version, this point is obfuscated, despite Peri bringing it up. She concludes they must know their fellow alien Lytton; presumably, she thinks they know Griffiths too, as he is one of Lytton's men.

Peri works out that Lytton is working for the Cryons in an effort to stop the Cybermen destroying Telos. But, explaining the full details of the Cybermen's plan, Rost makes the deadly dilemma clear: "For Mondas to survive, Earth must be destroyed."

■ This is the googly-eyed cliffhanger to Part Three in the four-episode version of the story.

Lytton and his gang make their way through the corridors of Cyber Control. The Controller orders them to be killed.

■ In a scene cut from the final edit, a Cyberman finds evidence of Lytton's group having forced their way into the corridors.

Flast fills the Doctor in on the true horror behind the Cybermen's plan: they plan to alter the course of Halley's Comet, sending it crashing into Earth. The Doctor is convinced that "the Time Lords would never allow" this plan to unfold – and Flast suggests to him that they might have an agent already at work to stop it. The Doctor suddenly suspects that he has been manipulated into doing the Time Lords dirty work for them.

> **'In early drafts, Flast was the only Cryon casualty in the story. Varne's death was added later on.'**

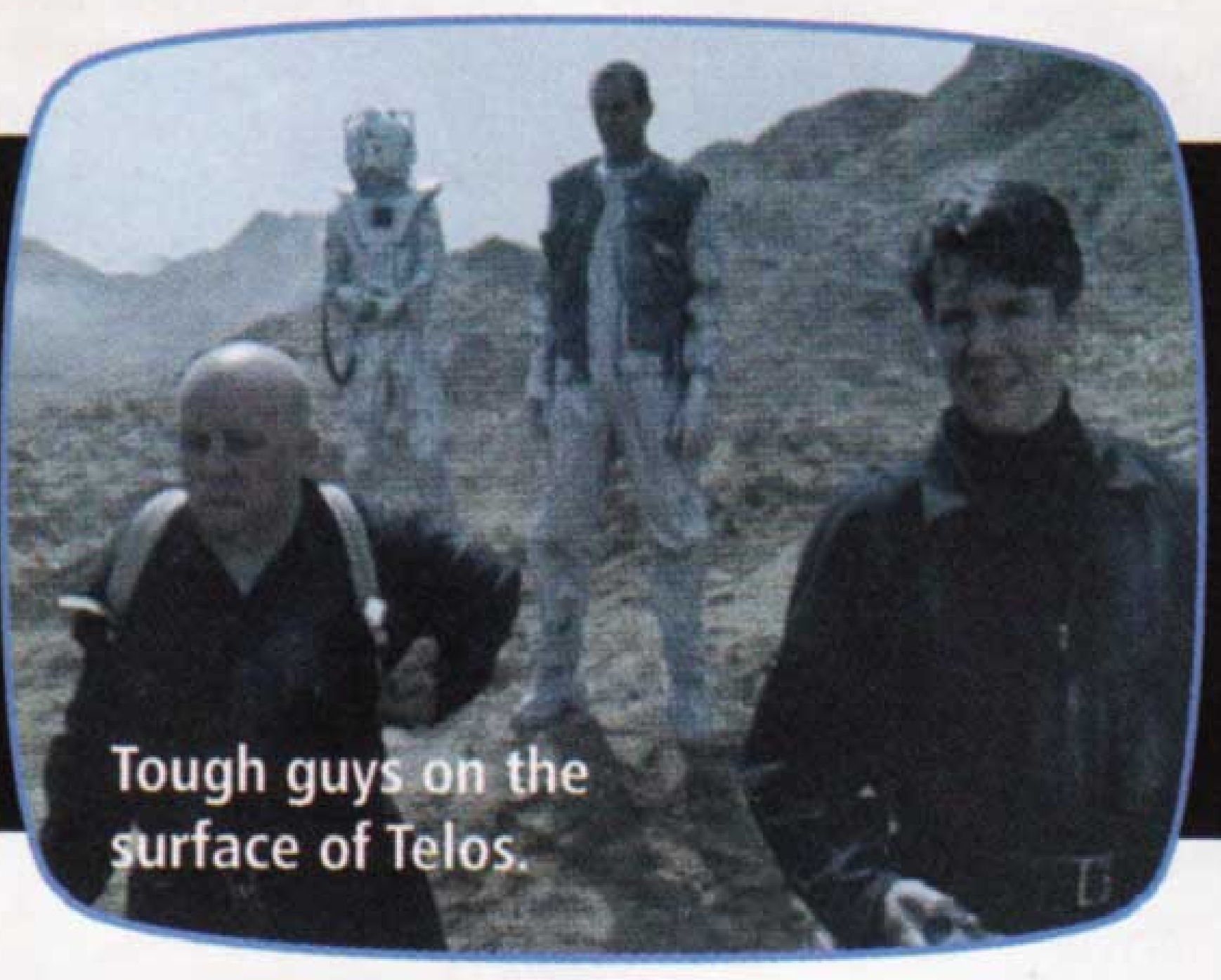
■ Although the story offers no clear evidence to back up the Doctor's suspicion, it is still a definite possibility: the Time Lords themselves could not be seen to meddle with the web of time, assuming the Cybermen are successful in altering it themselves, so perhaps what we're seeing is a quiet nudge to put the Doctor in the right place at the right time.

■ This would not be the first time the Doctor has acted as an agent of the Time Lords in delicate situations. The most notable example would be *Genesis of the Daleks* (1975), in which the Time Lords send the Doctor to ancient Skaro, so that he may change history and ensure the Daleks are never created. (According to later executive producer Russell T Davies, it was this interference that kicked off the Time War that would eventually result in the extinction of the Time Lords (*The End of Time* (2009-10)), so you can perhaps understand why they're not keen on messing around with established history.)

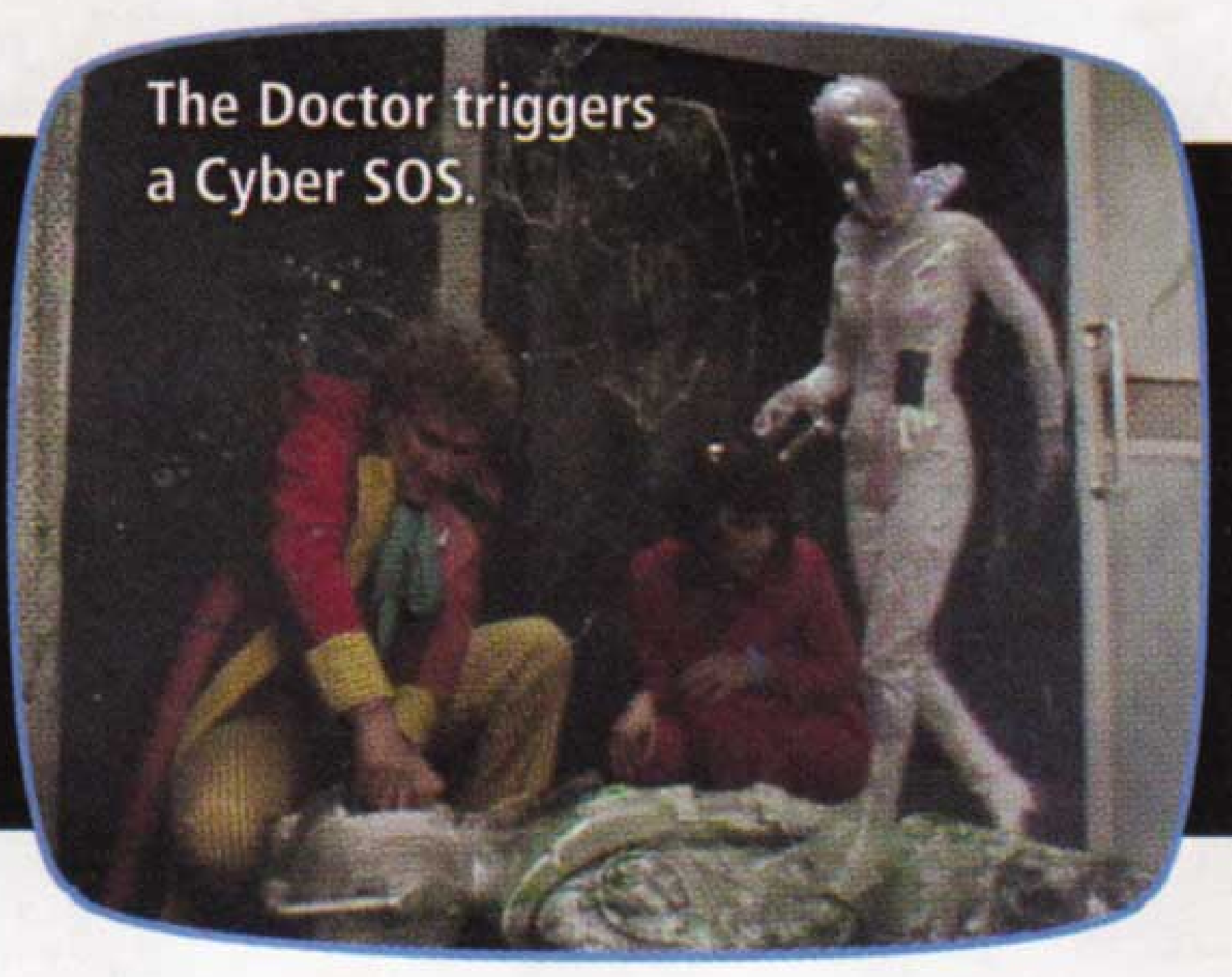
Flast shows the Doctor a container of vastial. Although the mineral is inert when kept below zero, it becomes unstable and will explode on contact with higher temperatures.

The Doctor cracks open the storeroom door and slides out a small dish full of vastial. The Cyberman guarding them is destroyed when the vastial explodes. As the Doctor makes his escape, Flast asks him to hand her his sonic lance so that she may have her revenge. She plans to use it to ignite the vastial, which is enough to destroy the whole of Cyber Control.

■ The Doctor picks up a scoopful of the powdery mineral to examine it. In the script, he uses his bare



Tough guys on the surface of Telos.



The Doctor triggers a Cyber SOS.

Things heat up for the Cryons!

Lytton vs the Cyber Controller.

hand – but this was changed when the production team realised that his body heat would cause the stuff to explode.

The Cryons take Peri back to the TARDIS. They want to make sure the Cybermen cannot use it.

■ Lines cut from the script make it much clearer that the Cyrons plan to move the TARDIS so that it is out of the Cybermen's reach. If that fails, the ruthless creatures will destroy the TARDIS – and Peri, too, if necessary.

Lytton is apprehended by the Cybermen. Bates, Stratton and Griffiths carry on without him.

The Cyber Controller interrogates Lytton, desperate to discover how he planned to steal the time vessel. Two Cybermen take Lytton's fists and crush them until they start to bleed.

■ In the originally planned story (see box-out, page 58), this act of torture is to get Lytton to reveal that the Cryons have a base within Halley's Comet.

■ Readers of *Radio Times* wrote in to complain about the violence in *Attack of the Cybermen* (and in the following story, *Vengeance on Varos* (1985)). This scene, and the Doctor's later climactic fight with the Cyber Controller, came in for particular criticism. Graeme MacDonald, the BBC's Head of Drama at the time, condemned the hand-crushing as 'sadomasochistic'.

The Cyber Controller orders Lytton to be cybernised, just as the time vessel returns to Telos. The Controller orders the Doctor to be brought to him – only to discover that he has escaped.

■ In the script, as Lytton is led away, the Controller adds: "You have been deceitful but your conditioned mind will serve the Cyber cause well."

Flast plunges the sonic lance into the vastial, then sits back and waits.

■ The novelisation adds: 'Quietly she began to hum a Cryon death lament.' Sniffle.

The time vessel lands at Cyber Control.

■ Two days of filming were allocated for this story's model work. The first day was spent on this shot of the time vessel landing, while the second day was given over to the model shot of the surface of Telos seen in Part One and the destruction of Cyber Control later in this episode.

Peri, Varne and Rost meet the Doctor in the tombs. He breaks into one of the chambers and activates the distress signal on the dead Cyberman inside to draw the attention of the Cybermen guarding the TARDIS.

■ The Doctor says: "Cybermen have one weakness – they'll react to the distress of their own kind." Other 'one weaknesses' displayed by the Cybermen include a deadly reaction to gold (*Revenge of the Cybermen* (1975), *Earthshock*, *Silver Nemesis*, *Nightmare in Silver* (2013)), a cocktail of plastic-corrosive chemicals designed by the Doctor's companion Polly (*The Moonbase*), emotional stimulation (*The Invasion*) and radiation (*The Tenth Planet*). Oh, and guns. Lots and lots of guns.

The Cyber Leader checks the storeroom, finding Flast. She refuses to tell him where the Doctor is, so they throw her outside, where she melts.

Stratton, Bates and Griffiths finally reach the launchpad for the time vessel – but as soon as Bates touches the door, he is electrocuted and killed. Bates and Griffiths try to make a break for it, but they are gunned down by Cybermen. Meanwhile, in Cyber Control, a part-cybernised Lytton watches as the Controller and his troops head for their ship.

■ Having introduced Stratton and Bates at a very late stage, and having decided to let Griffiths live this far into the second episode, Saward had to remove these players from the stage before the final showdown – hence their sad and sudden demise here.

The Cryons gun down the Cybermen guarding the TARDIS, though Varne dies in the attempt. As the Doctor and Peri are about to leave, Peri says they can't leave Lytton behind. Rost tells the Doctor he is likely to be in the laboratory.

■ In early drafts, Flast was the only Cryon casualty in the story. Varne's death was added later on.

The Controller oversees the Cybermen as they continue to gather their explosives from the storeroom. He is informed that the TARDIS has been moved and he races out of the room. Meanwhile, the TARDIS materialises in the laboratory.

The Doctor is too late to save Lytton.

■ The TARDIS has reverted at last to its police box shape, and the Doctor will never again tamper with the chameleon circuit.

As the Doctor struggles to free Lytton, the Cyber Controller barges in, pointing a gun at the Doctor, telling him to step away. As he does so, the Doctor slips a knife into Lytton's hand.

■ Despite the flood of continuity throughout the rest of the story, it takes this long for any Cyberman to say, as the Controller does here, "Emotion is a weakness," reminding us of the Cybermen's USP.

Lytton lunges at the Controller, severing the hydraulic tubes on his arm. The Controller stumbles around the room. The Doctor grabs his gun and shoots the Cyber Leader as he enters, and then, after a struggle, he fires on the Controller, destroying him. But, despite the Controller's defeat, the Doctor is too late to save Lytton.

■ In all the excitement, some of the Controller's hydraulic fluid splashes on to the camera lens, while the detonator wire used to trigger the Controller's explosive death throes is clearly visible on the studio floor.

■ Remember how we said there were complaints about the level of violence in this story? Well, imagine if Colin Baker had got his way here: keen to show the Doctor's darker side, he wanted to stand astride the prone Controller and fire a series of shots into his helpless body!

The Doctor and Peri depart in the TARDIS, while deep underground the Cybermen finally notice that the vastial is about to explode. But it's too late – the mineral ignites, setting off a chain reaction that destroys Cyber Control.

■ As he spots the imminent explosion, one panicked Cyberman flaps his arms at another, then puts his hands on his friend's shoulders to guide him to safety. Aw. Cyberlove.

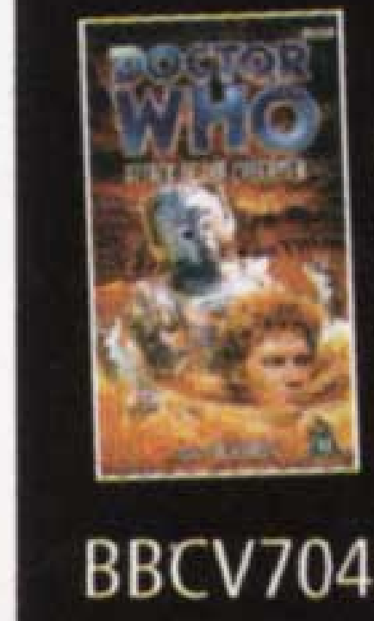
■ Perhaps cognisant of the confused Cyber-continuity, Saward writes the following in the novelisation: 'The Cybermen on Telos were all dead'. Note the qualifier.

In the TARDIS, the Doctor and Peri mourn Lytton as they head off to their next adventure.

■ Matthew Robinson planned an entirely different – and rather more light-hearted – closing scene, which would have seen the Doctor lose control of the TARDIS, flipping it upside down in flight. As he turns it the right way, and he and Peri get their bearings, an apple drops out of the sky and into his hand. When John Nathan-Turner saw this planned scene being rehearsed, he asked Robinson to stick to the script.

■ Even so, some lines from the script didn't make it to the finished version. Still smarting from his bittersweet victory, the worried Doctor admits, "Perhaps I haven't fully recovered from regeneration." Then, looking at the mess he and the Cybermen have made of the TARDIS in this story, he adds, "I think it's time I sorted things out." **DWM**

FURTHER INFO



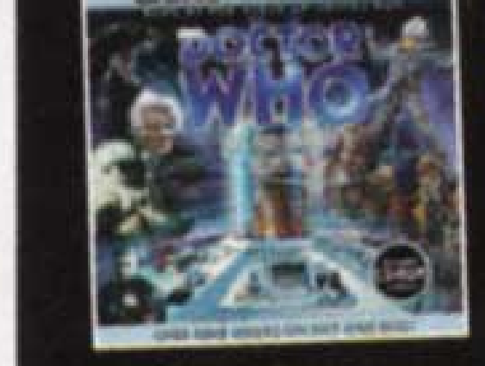
VIDEO
COMPANY BBC Video
YEAR 2000
CAT NO BBCV7048
AVAILABILITY Deleted
Released as part of the 'Cyberman' box set, with *The Tenth Planet*

DVD
COMPANY BBC Worldwide
YEAR 2009
CAT NO BBCDVD2436
AVAILABILITY Out now

NOVELISATION

COMPANY Target Books
YEAR 1989
BOOK NO 138
AUTHOR Eric Saward
AVAILABILITY Out of print

AUDIO BOOK



COMPANY BBC Audio
YEAR 1995
READ BY Colin Baker
AVAILABILITY Deleted
Reissued as part of the 2004 CD *Tales from the TARDIS – Volume One*, also deleted. Download available at *Audible.co.uk*

Doctor Who is now being enjoyed by a whole new generation. But it feels different this time...

GIRL, INTERRUPTED

Being interrupted by chatty relatives when *Doctor Who* is on is an absolute no-no. They *all* know this. And yet...

BY **JACQUELINE RAYNER**

Most fans of a certain age will be able to reel you off a list of *Doctor Who* episodes that they missed. Most parents of fans of a certain age will be able to give you a list of reasons of why missing an episode of *Doctor Who* did not count as a childhood trauma, whatever their offspring might say. But, you know, at the time it *did* feel a bit traumatic. A whole chunk of *Doctor Who* gone, leaving you to wonder forever the delights it may have contained.

When I'm grown up, I may have thought to myself as I sulked on a Saturday evening stuck in a caravan with no telly, *I will never miss an episode of Doctor Who ever. Also*, I may have gone on to think, contemplating my taped-off-the-telly audios that featured the phone ringing, my little sister singing and my dad stirring his coffee especially loudly in protest at being asked to keep quiet, *I will never, ever interrupt a viewing of Doctor Who.*

Now I am grown up (at least in terms of years lived) so all this should be plain sailing. Except it isn't.

Does this really matter so much nowadays? I hear you say. There are many, many ways to watch *Doctor Who* if you miss the initial broadcast, not to mention that modern episodes are fairly standalone, so your future watching isn't impaired by missing a single one. (Actually, I probably don't hear you say that, as you too are a *Doctor Who* fan. You understand.) Well, no, I guess. But at the same time... yes. In the hustle and bustle of modern life – school and jobs and homework and being permanently connected to the outside world through landlines and mobiles and email and the web and so on and so on, putting aside just one tiny part of that week to experience something together as a family is rather nice.

After all, it's only one episode a week – and that's not even *every* week, by a long chalk. In fact in 2013, there will be about 500 minutes of *Doctor Who* out of 525,600 minutes total. So the *Doctor Who* viewer has to set aside only 0.00095129 of a year for uninterrupted viewing. Easy!

Ha.

The Bells of Saint John.

The boys are with husband at his mum's, and I'm told the following conversation took place:

Her: "Your father says he's going to ring you between 6 and 7 tonight."

Him: "No he's bloomin' well not, it's *Doctor Who*. I'll text him and tell him not to."

Her: "What if he rings anyway?"

Him: "Don't answer the phone!"

Her: "Do you ever not answer the phone to me?"

Him: (pause) "No, never."

Husband's dad rings during *The Bells of Saint John*. The phone, unlike the one in the TARDIS, goes unanswered. Meanwhile I spend the first ten minutes panicking that people will think the book I'm currently writing, in which the hero starts off dressed as a monk, is ripped off from here and wonder if I ought to change it, even though it's part of the plot.

The Rings of Akhaten. Husband's dad, having learned from bitter experience, phones before *Doctor Who*, but the call only finishes 30 seconds before the episode starts. There is some panic.

Cold War. I'm at home with poorly Fan Twin, while husband takes Non-Fan Twin to a birthday party some miles away. Extremely involved contingency plans are readied in case the traffic's bad and they don't arrive home in time. Fortunately they don't have to be implemented.

Hide. No interruptions! But we can hardly see the screen for the sun, which is especially unfortunate as this is the dark, creepy episode. Wish this week's *Doctor Who Adventures* free gift had been a pair of blackout curtains. Or a Gravitron.

Journey to the Centre of the TARDIS. Having recently watched the film *Journey to the Centre of the Earth*, the boys spend some time comparing the two. We are torn between encouraging critical viewing and going *SHHHHHHH! We're trying to watch!*

The Crimson Horror. Husband's dad has come to stay. Both boys spend a lot of the episode explaining to him what's going on, even though he's actually reading a book rather than watching it. Much merriment is caused when Non-Fan Twin wonders why Strax is planning an attack using custard buns (actually 'cluster bombs'), although you probably had to be there. And you probably also need to know that custard buns (as made by Granny) are their favourite cakes. Anyway, we miss a chunk of the episode from laughing and thinking up more baked-goods-related weaponry.

> "'When I'm grown up,' I thought to myself, as I sulked on a Saturday evening without a telly, 'I will *never* miss an episode of *Doctor Who*, ever.'"

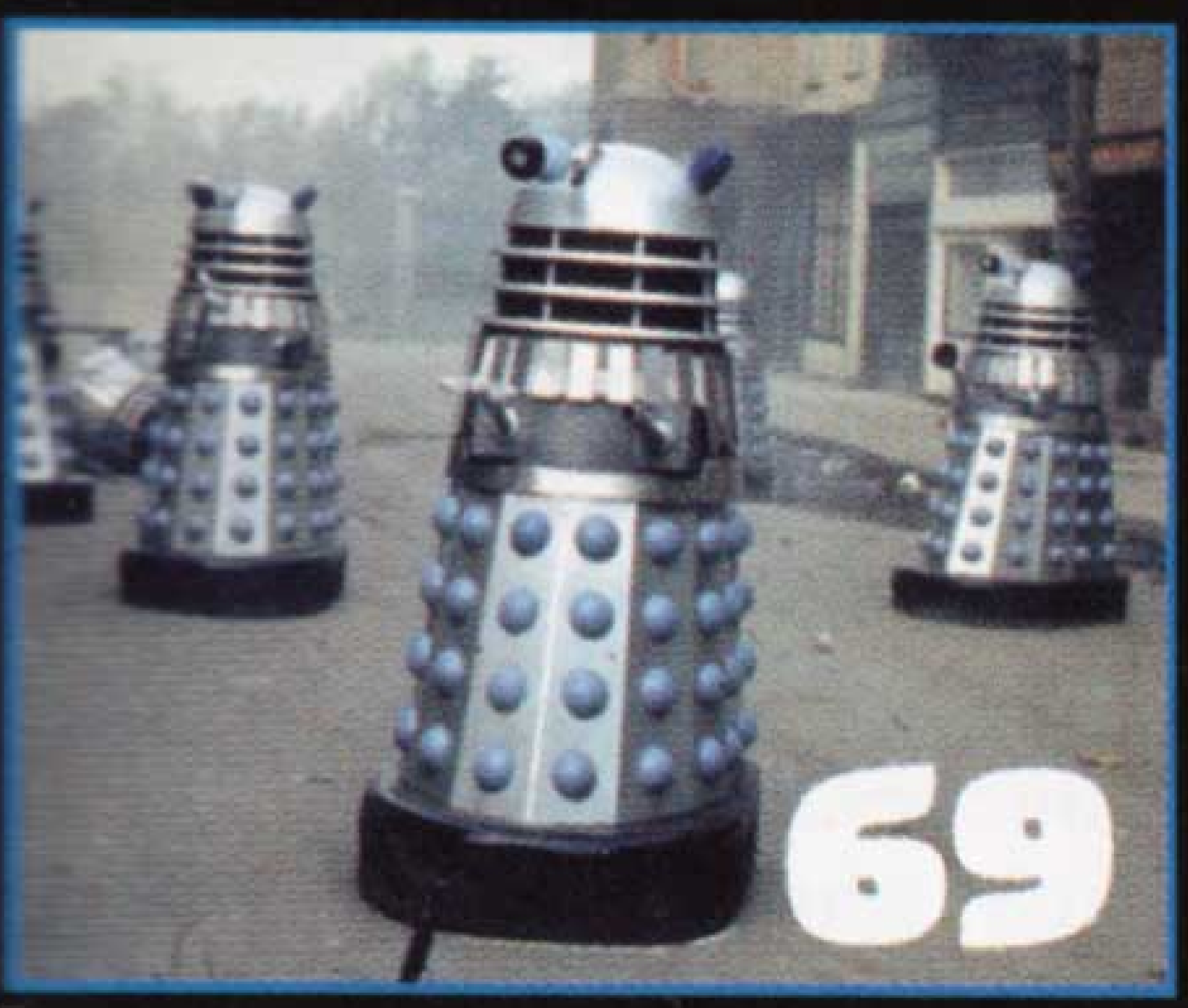
ILLUSTRATION: **BEN MORRIS**

Not a single 100 per cent straightforward viewing experience, although most would be up in the high nineties – we're not pretending any of these things were actually *problems*. (And with an adult's perspective, I do realise that the watching of a TV programme is way down life's list of priorities, however special it is to you.) But the thing about that short, uninterrupted time spent together as a family – well, it can be a big deal. That conversation prior to *The Bells of Saint John* was hearsay because I wasn't there, I was home alone, ill in bed, about 125 miles away from the rest of my family and feeling decidedly sorry for myself. But at 6.15 precisely I switched on BBC One, and knew that they'd be doing the same. For 45 minutes we all watched the same thing. Just as the Doctor and Clara were connected across many years, so we were connected across many miles. For 45 minutes, that made me feel a lot better. **DWM**

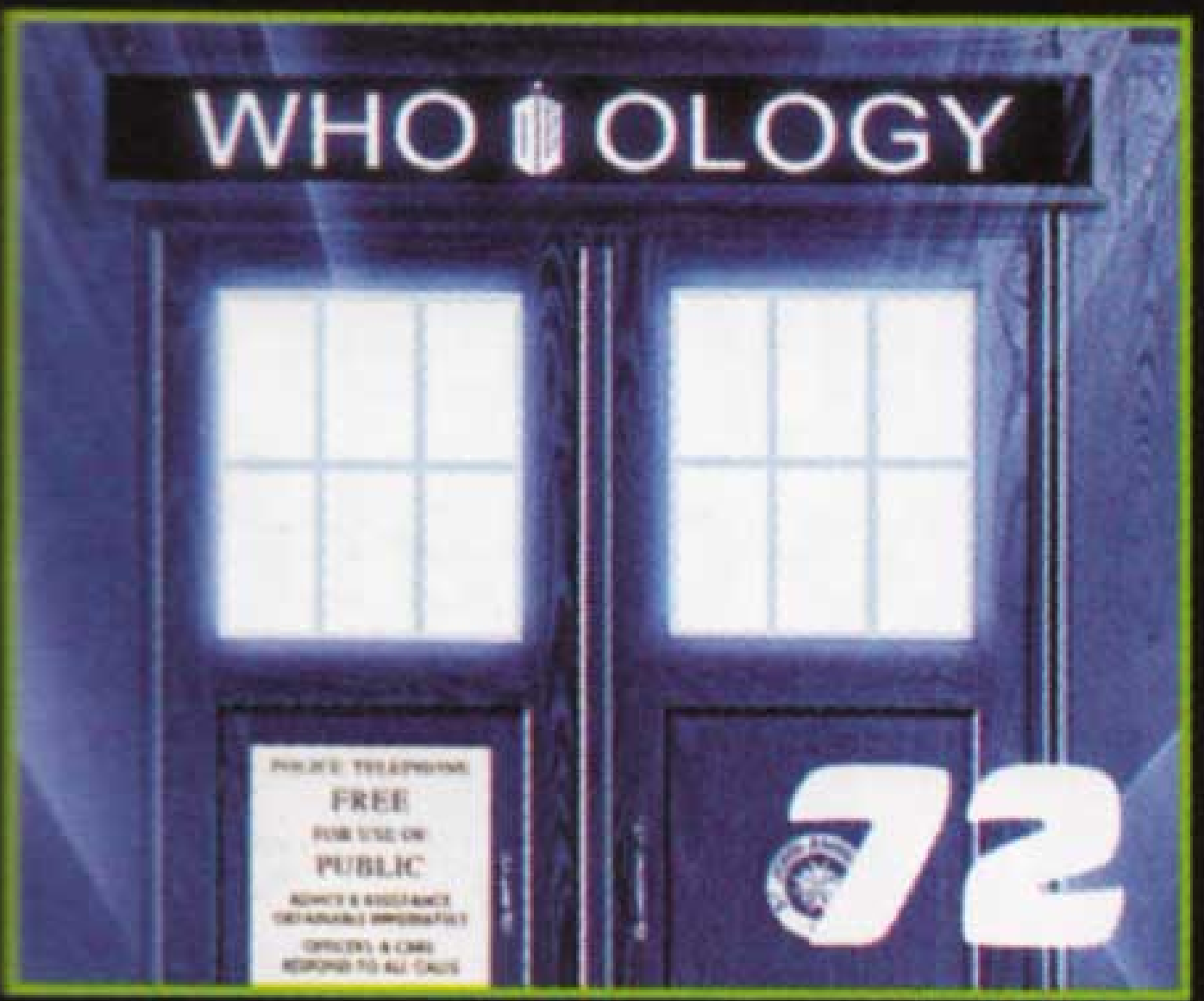
THE DWM REVIEW

PLUS! A PREVIEW OF **UPCOMING RELEASES**

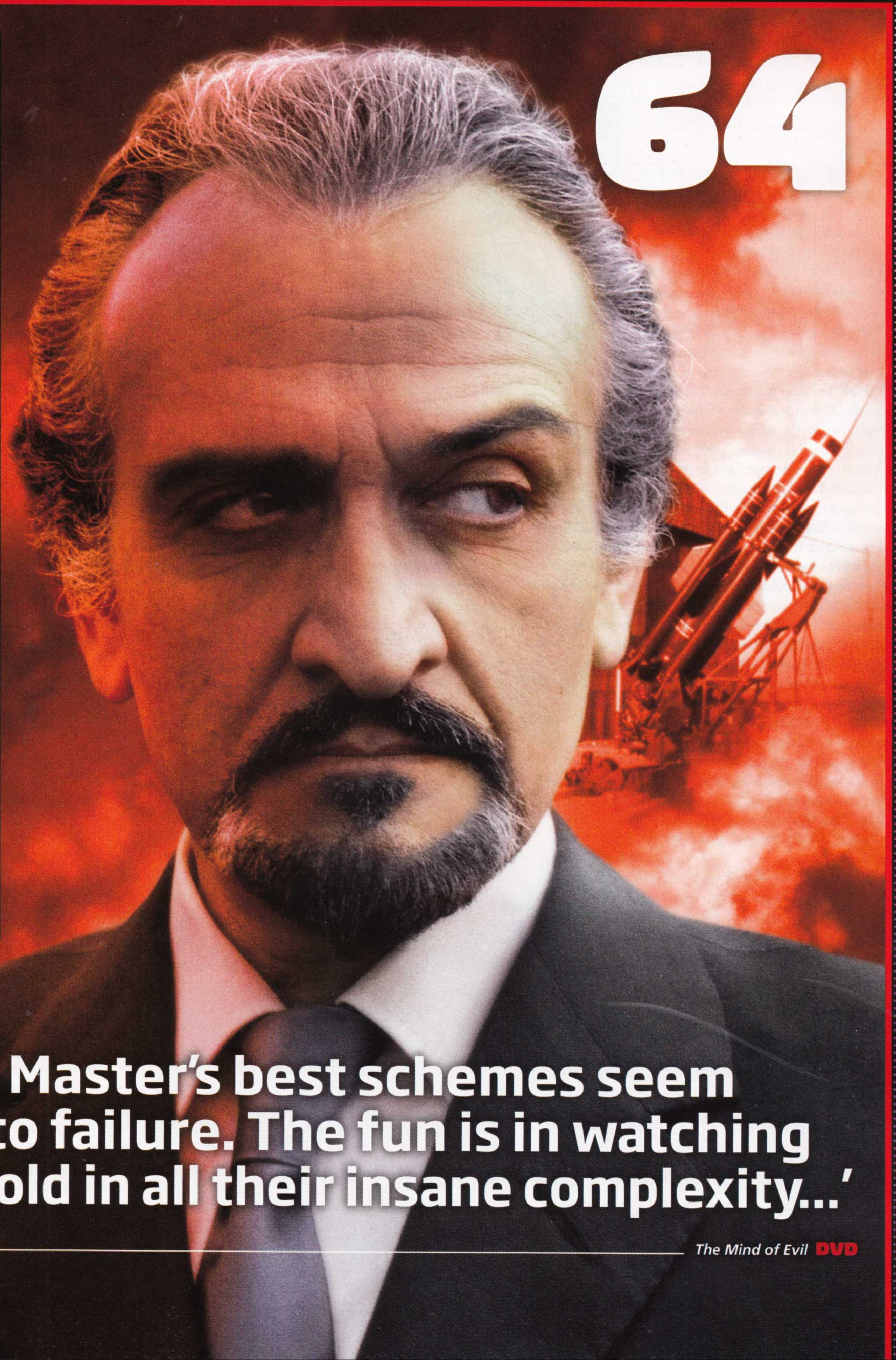
'The script achieves the clever trick of addressing contemporary issues through a sci-fi lens.'
The Apocalypse Mirror
AUDIO



'When we were hungry for sober, authentic *Doctor Who*, we had to make do with the gaudy drag version of our favourite series.'
Dr Who and the Daleks
BLU-RAY



'If the Doctor ever carried a book about himself, it could well be this one.'
Who-Ology **BOOK**



'All of the Master's best schemes seem doomed to failure. The fun is in watching them unfold in all their insane complexity...'

The Mind of Evil **DVD**

TELEVISION
DVD / BLU-RAY
AUDIO
BOOKS

The Mind of Evil

Finally restored to a full-colour version, this 1971 adventure is unleashed on DVD at last. But will *The Mind of Evil* brighten up your day...?

REVIEW BY **RICHARD ATKINSON**

DVD BBC
STARRING Jon Pertwee (the Third Doctor), Katy Manning (Jo Grant), Nicholas Courtney (Brigadier Lethbridge-Stewart), Roger Delgado (the Master)
WRITTEN BY Don Houghton
DIRECTED BY Timothy Combe
FIRST BROADCAST
30 January – 6 March 1971
RRP £20.42

BBC
DOCTOR WHO
THE MIND OF EVIL
The JON PERTWEE Years 1970-74

On Sunday 10 March, the British Film Institute screened *The Mind of Evil* in colour for the first time since... well, for most people, the first time ever. Even fans as old as the series itself may not have had the luxury of colour TV back in 1971. For all but a tiny handful, the story has only ever been available in black-and-white. So naturally, there were lots of people like me in the audience, poised to coo or tut at the colour restoration. You'd expect nothing less. Of greater note were those in the crowd who had never seen a single second – black-and-white or otherwise – of this story. Given the powerful draw of *Doctor Who* in its 50th year, and the runaway success of the BFI's monthly screenings, I'd be prepared to bet that for a few of those *Mind of Evil* virgins, this would also be their introduction to Third Doctor Jon Pertwee. This is no doubt equally true of the DVD release, which is excellent – it's a very good place to start.

There is, after all, nothing that sucks the joy out of discovering *Doctor Who*'s thrillingly diverse history for the first time, than sitting down and watching it in order. It's never been marketed that way. The beauty of it being comprised of a bunch of self-contained stories means you can mix and match. Jump in! Have fun! Compare. Contrast. A varied diet of all that the series has to offer will help any newcomer enjoy the experience all the more. What better way to watch a new adventure than because it's the one you want to see and not just the next one that you have to.

Pertwee's début, *Spearhead from Space* (incidentally coming to Blu-ray next month, see page 74), is obviously a good place to start watching the Third Doctor, but it's not particularly representative of his tenure. *The Mind of Evil*, on the other hand, takes the hard-boiled realism of his first season, and allies it with the cosy familiarity of his later years. It certainly covers the basics: UNIT, Jo Grant and quite the Pertweeist Pertwee you could possibly hope for.

He's in one hell of a good mood at the top of the story. The Brigadier is busy playing soldiers, so he's taken it upon himself to investigate the strange goings-on at Stangmoor Prison. It's a day out for him and Jo. He's there principally to heckle, as Professor Kettering unveils a new gizmo that sucks the evil out of people. You can almost picture him rehearsing his line back at the lab. "UNIT, sir, was set up to deal with new and unusual menaces to mankind. And in my view, this machine of yours is just that!" The two companions are a formidable pair. The Doctor has decided to experiment adding a bit of colour to his wardrobe – it's as if he knew – and is decked out in burgundy velvet and purple satin. He lurches around the process room, flicking his cloak in people's faces like a cross between Beau Brummel and the Caped Crusader. Jo, meanwhile, far from being embarrassed by the Doctor's dress or his shameless grandstanding, is his earnest champion. There can be no doubt in my mind that she's hopelessly in love. Kettering is less enamoured with his guest, and he fires a pointed dig in the Doctor's direction. The Doctor pulls a face at Jo – *well, that told me!* "When he's done rabbiting on," the Doctor tells himself, "I'll give him what for and then storm out in a huff!"

Of course, the Doctor's right. The Keller Machine – the device that the professor is demonstrating –

'The Keller Machine is a beautifully contrived threat – a squelchy, disembodied brain that literally scares you to death..'

Illustration: Ben Willshire

Hardened criminals Mailer and Vosper take on our intrepid heroes!

is a threat. And a beautifully contrived one: inside is a squelchy, disembodied brain that literally scares you to death. When we first see it, it seems harmless enough, comical even, hidden in its priapic encasement. But there's something a little sinister about the situation. Any ethical dimension to conducting what amounts to brain surgery on prisoners is left unspoken, but it's a thought that nags slightly as the brutish Barnham is strapped to the chair. Later, it's as if he's been given a lobotomy. This would be rather heavy-going for a family audience were it not for the good-natured prison doctor, Roland Summers, who's philosophical about the whole business, and Jo who clucks over Barnham as if he's a toddler, drawing our attention away from the ghoulish consequences of the Keller Process. We're soon into more familiar good-versus-evil territory as the machine works up a head of steam and becomes a killer. The squat box of tricks comes to life thanks to a doom-laden motif from composer Dudley Simpson and some eerie sound effects from Brian Hodgson. As the story develops, it begins to throb with unguarded menace, wobbling itself in and out of existence as it teleports itself onto the first floor landing looking for victims.

Eventually, we discover that the supposed inventor of this diabolical machine is the Doctor's arch enemy, the Master. It's a lazy cliché to say that his reveal in any given Third Doctor story is anything but a surprise. Certainly, when *The Mind of Evil* was first broadcast, there was no reason to suspect... He was only introduced in the preceding story, and slyly Episode One gives no clue to his involvement. If you play Pertwee 'on shuffle' as prescribed above, you're twice as likely to get a story without the Master.

You can't fault him for the groundwork he puts in. He's been busy feeding violent inmates to his parasitical pet in Switzerland, and installed the machine in Stangmoor almost a year ago. So, either quite some time has passed since he teamed up with the Autons, or he was juggling a rather elaborate Plan B at the same time. Having inveigled his way into the prison, he plans to liberate its inmates and persuade them to help him hijack a missile convoy. He'll then use the missile – 'Thunderbolts' I calls it – to destroy a peace conference and trigger a world war. At which stage, he no doubt intends to employ a similarly tortuous method to take control of planet Earth.

All of the Master's best schemes seem doomed to failure in the long run. The fun is in watching them unfold in all their insane complexity and, towards the end, begin to fall apart. What makes *The Mind of Evil* the best showcase for Roger Delgado's Master, is that he's not playing second fiddle to the Autons, the Axons or Azal. The Keller Machine is a creepy idea, but once it's dealt its hand, delivering an impressive range of nightmarish visions (and one pink dragon), it essentially becomes a timebomb to keep the tension going in later episodes.

In the early stages of his audacious plan, the Master is so complacent that he's practically waving out the window of the conspicuous limo he's got parked in front of UNIT command. He's actually attacking the peace conference on two fronts, having planted an assassin on the inside – a "rather attractive Chinese girl."

Some critics might argue that there's a whiff of racism about *The Mind of Evil*, but that's not really fair. True, the Doctor makes an astonishing leap when he surmises that the Master's assistant and the Chinese Delegation's Captain Chin Lee must be one and the same because they're both Chinese. Perhaps, in places, it drifts into the territory of racial stereotypes. Reflecting on *Doctor Who* – and TV in general – back in the early 1970s, however, this strand of the narrative makes a commendable stab at including some decent Chinese characters and finding good actors to play them. Despite being the wife of writer Don Houghton, Pik-Sen Lim remembers a tough audition for the part of Chin Lee at the hands of director Timothy Combe, who discusses this aspect of the story on the DVD commentary.

Where Combe failed to redress prevailing attitudes of the time was in its treatment of women. Chin Lee is self-assured, articulate and a senior diplomat, but that doesn't stop Mike Yates mentally undressing her. Perhaps, for a bit of balance, Houghton should have given one of his new UNIT officers a fitting catchphrase: when Sergeant Benton walked past in his sharp suit, Corporal Bell could have craned her neck around the door and whistled "*Ding dong!*"

Except that Corporal Bell was going to be a man. Since the cast only featured one woman, Combe decided to give the part to Fernanda Marlowe. That's hardly an impressive strike for female emancipation, however – she's just there to make the coffee. It was probably inconceivable at the time to make the altogether more senior Major Cosgrove female. It's a much more substantial part. There's a certain awkwardness between the Major and the Brigadier, and I think making him a woman could have worked really well.

Given that the story centres on a prison break that's thwarted by a military organization, it's perhaps understandable that it has a heavy male bias. The unbridled machismo on display, however, might give us pause for thought when it comes to the Keller Process itself. Next in the chair is the gruffly suave Harry Mailer – played with cool poise and lustrous moustache by William Marlowe. The machine is meant to subtract negative impulses, but when comparing Mailer to post-process Barnham, it's almost as if it neutralises masculinity. The latter wafts around the prison in a nightie, mooning over Dr Summers. "Get him out of here," snarls Mailer, "he gives me the creeps."

Ultimately, the story resolves itself as a thrilling Boy's Own-type adventure. While the Brigadier bluffs his way into Stangmoor Prison, Benton storms the battlements. Yates, meanwhile, engages in a bit of capture and escape as he tracks down the hijacked missile, leading up to the final confrontation between the Doctor and the Master. The UNIT team often cite *The Dæmons* as a firm favourite, but this is definitely their finest hour. Maybe Houghton's experience story editing the soap opera *Crossroads*, gave him the edge when handling the series' extended regular cast. In his first story, *Inferno*, he gave Nicholas Courtney's Brigadier a whole new dimension, here John Levene really gets his first chance to establish Benton as both comic foil and trusty hero.

The Mind of Evil is a magnificent blend of hot-blooded action and psychological horror. Incongruously, it began life as a meditation on the passing of capital punishment, but script editor Terrance Dicks was so attuned to what made the ►

A rather attractive Chinese girl – in thrall to the Master!

The best of enemies! But can either of them control the Keller Machine?

series work, that he took what may seem like an ill-suited theme and developed it into exceptional *Doctor Who*. It's a terrific introduction to all that the Third Doctor's era has to offer, but because it's only existed in black-and-white for so long, it's the final Pertwee story to be released on DVD. I think they've left his best till last.

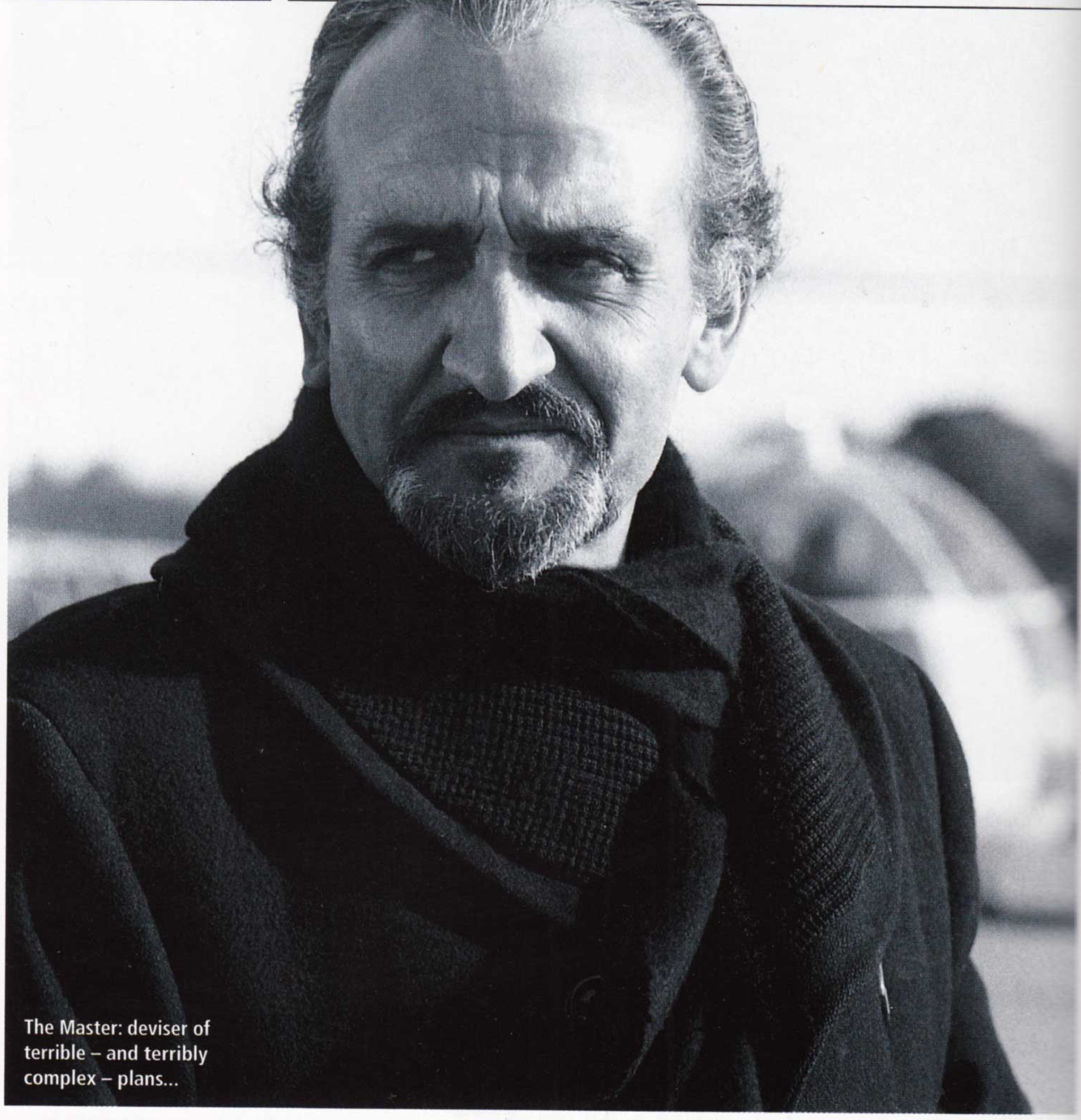
DVD Extras

We often hear how *Doctor Who* was starved of resources. There you are, minding your own business, when suddenly Sylvester McCoy pops up on *Newsnight* to say that the series never had enough money. It hardly had the backing a feature film might have got, but *The Mind of Evil* achieved greatness by flying in the face of BBC budgets. We get to find out a bit more about this on *The Military Mind* – a documentary that casts a forensic eye on the serial. It's clearly producer Barry Letts' sustaining memory. He's deservedly proud of what they achieved, but a look of grave concern crosses his face every time he utters the word 'overspend'. If the Keller Machine had ever got him back in the day, he'd probably have seen a BBC accountant waving his P45.

The interviews on this feature were filmed on a beautiful day back in 2009, when cast and crew of *The Mind of Evil* were reunited for a trip back to Dover Castle, where the exterior scenes of Stangmoor Prison were filmed (which you can learn all about on the separate *Now and Then* feature). The wistful melancholy as Nicholas Courtney ambles up to the main gate is perhaps appropriate since, like Barry Letts, he has since passed away. It's a pity he isn't presented in a livelier manner, however, as many of his scenes in this story demonstrate the actor's consummate comic timing.

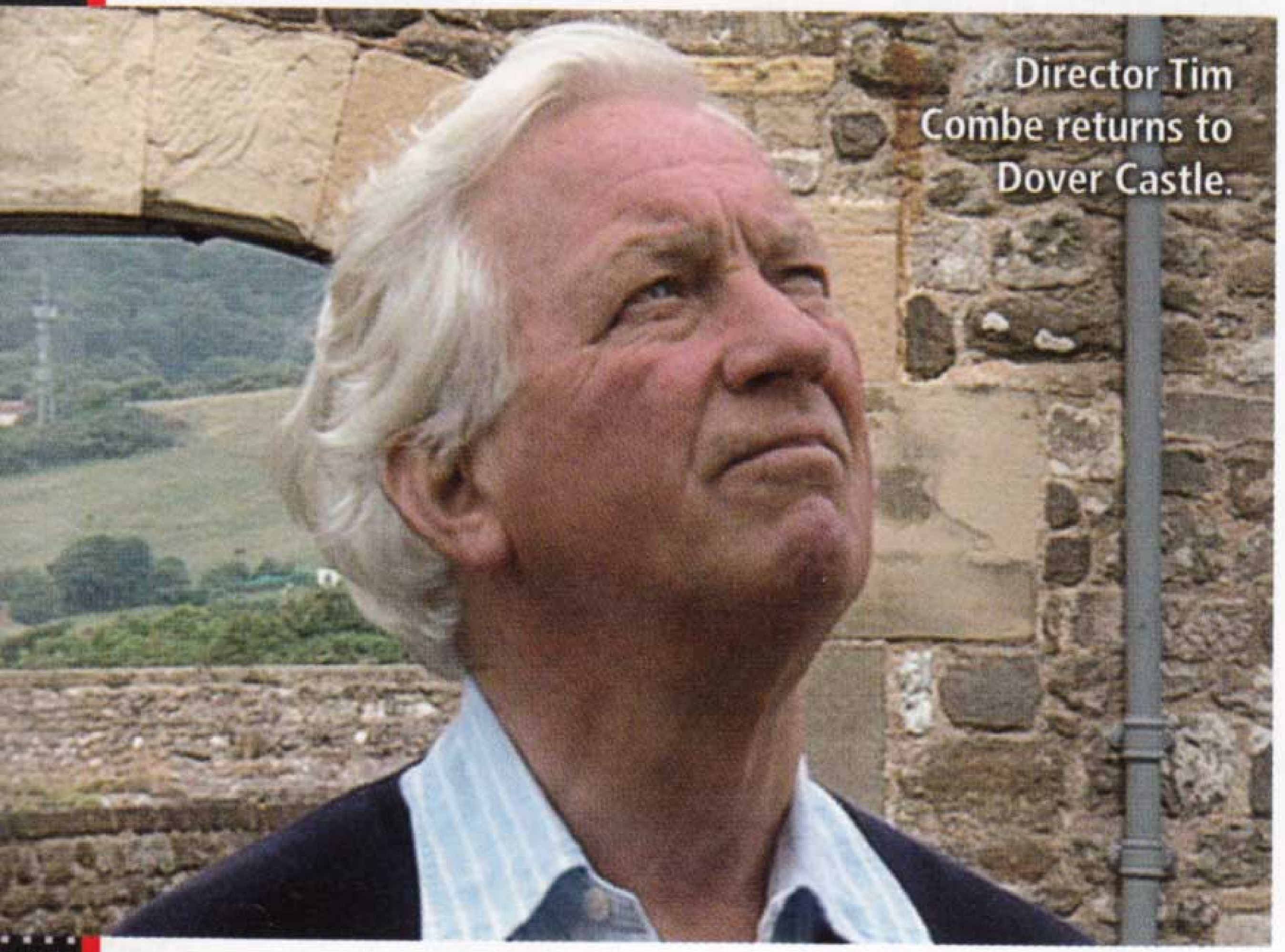
Terrance Dicks, Fernanda Marlowe and Pik-Sen Lim are more chatty, and have a lot of complimentary things to say about their director, who is the real focus of the piece. A contributor to the series since the early days of William Hartnell, Timothy Combe was obviously instrumental in this story's success, but the difficulties he faced getting it made robbed him of the chance to direct another. "I don't have a sonic screwdriver to make things right," he says sadly. It's touching to see how much he values his association with the series. He's a fine director and he deserved proper recognition.

Katy Manning lightens the mood on the commentary. She is joined at various stages by all of the above, plus stunt arranger Derek Ware. She is pleased by how Jo is presented as intelligent and resourceful here, in contrast to the 'ditzy' way she believes her character is often perceived. And, as if to vindicate this review, she also declares the story her favourite.



The Master: deviser of terrible – and terribly complex – plans...

'The Pertwee regulars often point to *The Dæmons* as a firm favourite, but this is definitely their finest hour.'



Director Tim Combe returns to Dover Castle.

Also included is some archive TV from 1971, in which broadcaster Norman Tozer takes us through a day in the life of Television Centre. *Doctor Who* is represented briefly by way of the back of a piece of scenery, a leftover bit of Axos and a dematerialising TARDIS model. Veteran visual effects maestro Michealjohn Harris is also on hand to discuss some of his work on other series. Elsewhere, the programme covers the recording of BBC drama *Cousin Bette*, and we get a glimpse of a young Helen Mirren. Sadly, we don't see her co-star Colin Baker who is presumably lurking in a corridor nearby.

There's no special feature on the restoration work, but then many of the techniques used have been covered on previous releases, and the results speak for themselves. Sitting in the BFI, watching the freshly re-coloured episodes magnified to unforgiving proportions, there could only be one conclusion. It's a great success. It was, surely, the most challenging restoration project, and the end results compare favourably with other Pertwee episodes that have been painstakingly returned to something approaching original broadcast quality. Stuart Humphryes, who re-coloured the first episode from scratch, has managed to create a picture that truly looks colour, avoiding the artificial quality of similar recolourisation projects. Richard Russell's 'chroma-dot recovery' of Episodes Two to Six is consistent throughout.

Given the truly remarkable results, it seems ungracious to pick away at it in any detail, but comparing the two approaches betrays strengths and weaknesses. The resurrected colour signal of the later episodes offers greater colour fidelity but it's not quite as steady and, overall, the picture doesn't look as sharp. It's tempting to wonder whether the picture could be improved further by combining the last five parts with manually recolourised frames, as was done to astonishing effect with Episode Three of *Planet of the Daleks*. But as these thoughts start to form in my mind, I can imagine the exhausted pioneers behind this release wearily sighing, "No way – this is as good as you're going to get."

In any case, once you're caught up in the action, you forget all about key frames, chrominance signals and colour sub-carriers and just enjoy. Having been so used to watching the story in black-and-white, it feels quite different suddenly viewing it in full colour. The Keller Machine sequences in particular are much more effective. And if the pervasive threat of nuclear Armageddon and casual sexism don't take you back to the 1970s, then the interior design at Stangmoor prison certainly will.

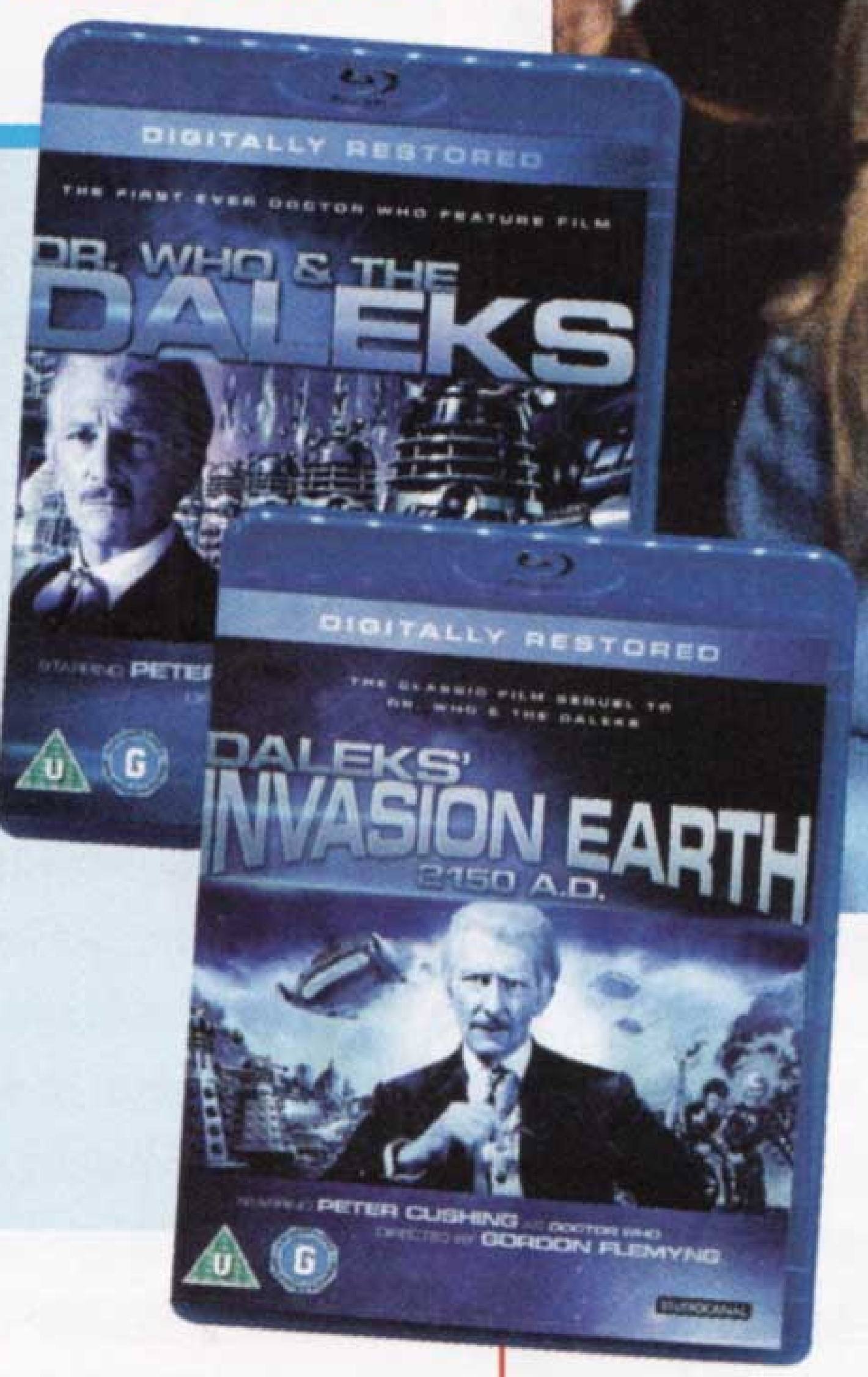
The episodes now feel congruous with other Third Doctor stories made at the same time. If instead of flitting randomly through the last 50 years, you *do* watch *Doctor Who* in order, then *The Mind of Evil*, visually at least, now sits quite happily between *Terror of the Autons* and *The Claws of Axos*. And that's the point, isn't it? **DWM**

Dr Who & the Daleks & Daleks' Invasion Earth 2150AD

These films contain the very essence of the show we love: Dr Who and the Daleks! So why aren't they loved more...?

REVIEW BY **MATTHEW SWEET**

DVD/BLU-RAY Studiocanal
STARRING Peter Cushing (Dr Who), Roberta Tovey (Susan), Roy Castle (Ian Chesterton), Jennie Linden (Barbara), Bernard Cribbins (Tom Campbell), Jill Curzon (Louise)
SCREENPLAYS BY Milton Subotsky, based on the TV serials by Terry Nation
DIRECTED BY Gordon Flemyng
ORIGINAL THEATRICAL PREMIÈRES 24 June 1965, 22 July 1966
RRP £19.99/£15.99 each (Blu-ray/DVD)



Big screen Dr Who, Susan, Ian and Barbara.

There's an image forming on my time-space visualiser: Studio One, June 1965. The cast and crew of *The Chase* have bunked off from rehearsals to watch a matinee of *Dr Who and the Daleks*. Purple light bathes their disbelieving faces. William Hartnell shifts uncomfortably in his seat as the camera ascends the glossy blond summit of Barrie Ingham. Jacqueline Hill rolls her eyes as she sees that only her hair has survived the transfer to Techniscope. William Russell chokes on his Kia-Ora as he realises that this version of Ian Chesterton isn't smart enough to open an electric door. Verity Lambert looks up from a copy of *Notes On Camp*, an essay by Susan Sontag, her fellow student at the Sorbonne, and quotes a reassuring passage: "Camp sees everything in quotation marks," she reads, taking a drag on her fag. "It's not a lamp, but a 'lamp'; not a woman, but a 'woman.'" So, she reasons, that's not the Doctor, Ian and Barbara up on the screen. These figures – as the credits concede – are 'Dr Who', 'Ian' and 'Barbara'.

We don't love the Dalek films. We don't love them because when we were hungry for sober, monochrome, authentic *Doctor Who*, we had to make do with their gaudy drag version of our favourite series. We don't love them because for years, they were cuckoos in the nest. While *Dr Who and the Daleks* and *Daleks' Invasion Earth 2150AD* squawked and preened in cinemas and on Bank Holiday television, the stories on which they were based sat on a shelf at the BBC Archives on Windmill Road, dangerously close to the bin.

If you want a symbol of our historical discomfort with these movies, a rich one turns up, gift-wrapped, in the opening scene of *Dr Who and the Daleks*. It's pink and green, heart-shaped, beribboned – and barely on screen five seconds before it's been crushed to destruction between Peter Cushing's armchair and Roy Castle's bottom. That box of chocolates – a present from 'Ian' to his new girlfriend 'Barbara' – indicates that Aaru *Doctor Who* isn't our *Doctor Who*. It is something else. Something soft-centred.

The restoration and re-release of the films on Blu-ray reveals something that will not delight fans who prefer their *Doctor Who* as straight as possible. They are even gaudier than we thought. The prints that, over the years, passed from the BBC to Channel Four to Channel Five had faded like the petals of a *lilium philadelphicum* pressed in the album of an Edwardian lady. The new clean-up clarifies tiny details that were once illegible – the smoking chimney stacks that give a touch of Auschwitz to the Dalek pithead; the price-tag that shows PC Tom Campbell could have gone to Rimini for £40 10s – but mostly, it gives a bold underlining to what was already there. Thal eyeshadow is Danny La Rue blue. Roboman Dolly Mixtures burn with E-numbers sourced in the Lake of Mutations. Plastic switches, illuminated maps, photo-electric probes and Rel-counters are as eye-achingly bold as anything from the back page of *TV21*. But something else has also become clear. Despite the slapstick, despite that stock footage of Roman legionaries marching towards TARDIS, despite Bernard Spear's Man with Carrier Bag shrugging into the lens, these films are not as soft as they might appear.

Take, for instance, the humanisation of the leading character – an idea embraced by Peter Cushing with the zeal of a man who knows he has probably spent too much of his screen life sawing through skulls, staking vampires and removing the pituitary glands of hapless British Rail travellers. His Dr Who is not a wanderer in the fourth dimension; he is the head of a British family that has pickaxed an enormous piece of police property from its concrete moorings, and dragged it home to provide the shell of a home-made time-and-space machine. (This expertise in temporal engineering seems not to extend to plumbing: the huge tin object hanging by the back door suggests that Dr Who and his grand-daughters take their baths in front of the parlour fire.)

The Whos' taste for self-conscious Victorian clutter is shared by most comparable screen households of the period – the Addams Family, Dr and Valeria Watt in *Carry On Screaming* (1966), the creepily insouciant children in *Our Mother's House* (1967). Their reading matter, though, is worth further investigation. In the opening scene of *Dr Who and the Daleks*, Susie Who, an earthly child, is absorbed in *Physics for the Enquiring Mind*, a book only slightly smaller than Roberta Tovey herself. Barbara Who is occupied by *The Science of Science* – a thick volume with a groovy prismatic dust-jacket. I'd always assumed that these were props confected for the occasion, but they are as real as *Doctor Who in an Exciting Adventure with the Daleks*. Susie's huge green doorstopper is a textbook by the Cambridge physicist Eric M Rogers, which, among a billion other things, explains Boyle's Law (useful for potential TV Robomen) and instructs the reader in how to measure the density of mercury (useful for repairing sabotaged fluid links). Barbara's volume is a compendium of essays in which the biologist JBS Haldane explains the processes of genetic mutation, the Russian physicist Peter Kapitsa argues that Marxist theory should feature on every school curriculum, and the Australian neutron specialist Eric Burhop confesses his guilty feelings about working on the Manhattan Project. These books express something quite precise about Britain in 1965: Dr Who, chuckling over his *Eagle*, is a boffin of the old school: Susan and Barbara, though, are figures of the future – part of that new generation of British scientists with whom the Wilson government hoped to generate the white heat of technology. There's really no reason why these women shouldn't be reading these books - particularly in a film produced by two men whose first collaboration was a series called *Junior Science*.

The Dalek films are the work of strangers. The people who made them were not part of the BBC system that frames our understanding of televised *Doctor Who*. If we knew them a bit better, we might appreciate their endeavours a little more. George Provis' designs for the war-torn London of 2150AD reflect sets he built for Gainsborough and Ealing ►

in the 1940s: the viaduct under which TARDIS materialises echoes the topography of a sinister street he constructed for psychological thriller *Daybreak* (1948). William Constable's colour-saturated Skaro is not just what happens if you add Technicolor to Raymond Cusick – it is the product of influences from the other side of the planet. Constable was an émigré from Melbourne, where, as designer for the Borovansky company, he produced the backdrops for *Terra Australis*, the country's first original ballet. Against red hills and blasted trees painted by Constable, Borovansky's principals danced a story about the struggle between Australia's original inhabitants and its white settlers. Once you know this, it's surprisingly easy to envisage *Dr Who and the Daleks* as a dance spectacular – with a fatally steamy duet between Temmosus and the Black Dalek at the end of Act 3.

Max Rosenberg, though, is the figure I find most intriguing: a New York socialist who spent the 1930s failing to radicalise Irish labourers employed on New Deal construction projects. (He once recalled: "I would say to them, 'Fellas, what do you think the answer is?' And they said, 'Kill the Jews.'") How extraordinary that he should come to England and make a film about Resistance fighters and collaborators living under an occupying alien force – and then sell the distribution rights in France, where cinema had barely begun to address such subjects. Imagine being in a French provincial cinema and watching that scene from *Daleks' Invasion Earth 2150AD* in which Sheila Staefel and Eileen Way are rewarded for their treachery with tinned meat and a few bits of veg. There would have been parents in the audience who, two decades before, had done something similar to each other.

Had the second Dalek picture sold as many tickets as the first, then there would have been a third Peter Cushing film under review on this page. It wouldn't have been called *The Chase* – thanks to the 1966 movie starring Marlon Brando and Jane Fonda – but it would have been based on Terry Nation's TV scripts of that name. Nation's story, with its deserts, jungle, Gothic castle and Empire State Building, was surely written with big-screen adaptation in mind. (It is certainly an insane proposition for weekly studio television.) If it had gone into production, and we could watch Aaru and BBC versions side by side, I suspect we could not be so fastidious about maintaining the cordon sanitaire between 405-line *Doctor Who* and its widescreen imitator. And if, during another rehearsal break, William Hartnell and his colleagues had made a sly visit to the cinema on Shepherd's Bush Green to watch *Daleks vs Mechonoids*, they would have had no cause for embarrassment. Once the gold-painted Aridians had emerged from the sand, everyone would have been in on the joke – and quite unable to determine where to put the inverted commas.

DVD/Blu-ray Extras

In 1995, Britain's remainder bookshops were invaded by enormous flat cardboard boxes with the word DALEKMANIA screaming from the lid.

At first glance they looked as if they might contain a thrilling board game in which the winner was the first player to extract the Earth's magnetic core and swap Andrew Keir for some carrots. In fact they were the preposterously monumental packaging for a bunch of postcards and a VHS about the making of the Dalek films – crafted by the team that brought you *Thirty Years in the TARDIS*.

The inimitable Peter Cushing.

Eighteen years later, Kevin Davies' lovingly-made documentary has a new home on the special features menu of *Dr Who and the Daleks*. The chief cause for celebration is his magnificent opening number – a de facto *Rock'n'Roll Years* video for Barry Gray's laid-back, guitar-twangling, Shadows-meets-John-Smith-and-the-Common-Men theme music. A Dalek claw hovers menacingly above a ticket stub; a pair of children roam the alarmingly Skarovian corridors of the Muswell Hill Odeon; a beastly 1960s commissionaire, played by the late Michael Wisher, looks at these kids as if they were arch-traitors and Thal spies. (As they're his only punters, this seems commercially short-sighted.) And once the choreography has come to an end, the talking heads take over, providing a rare glimpse of Roberta Tovey's mid-90s taste in brown blouses, the former **DWM** editor Gary Gillatt before he achieved his final mutational form, and Jill Curzon filmed under such unsympathetic lighting that she may never have recovered from the experience.

The stars of the production, though, are Barrie Ingham and Yvonne Antrobus, reminiscing about their time in the petrified forest, with varying degrees of enthusiasm. Antrobus contributes a tale of alienation and disappointment: unavailable for the post-synch recording sessions, Gordon Flemyng used another actor to voice her part. (Recalling the discomfort she felt, she becomes speechless once again.) Ingham, however – who sits throughout with a copy of *Doctor Who Classic Comics* issue 9 on his lap, as if it were a two-dimensional cat with Peter Cushing's face – can't stop enthusing about the wonders of Skaro, the Louis Marks Tricky Action Dalek, and the prodigious cleavage possessed by his comic strip alter ego.

When another two decades have passed, I can't imagine that any of the other extras will prove such a source of delight. *Daleks' Invasion Earth* has an interview with Bernard Cribbins sitting next to a withered pot-plant, which gives the impression that the conversation has been conducted in a hospital waiting room. Both discs provide explanatory monologues from the film historian Gareth Owen, who seems a little uncertain of his subject. Was it really the bad reviews that did for the box office of *Daleks' Invasion Earth*? ("Sorry kids, Mr Leonard Mosley of the *Daily Express* says it's a stinker – we're off to Polanski's *Cul-de-sac* instead.") Both discs also offer features on the Blu-ray restoration process that are thorough, technical, and poised to become that *Fast Show* sketch in which Charlie Higson tweaks stop-motion plasticine with maddening slowness. They don't need to tell us how clever they've all been. The evidence is on the screen, in all its purple plastic headachey glory. **DWM**

Series 7: Part 2

BBC
DOCTOR WHO
SERIES 7: PART 2

DVD/BLU-RAY BBC

STARRING Matt Smith (the Eleventh Doctor), Jenna-Louise Coleman (Clara Oswald), Neve McIntosh (Madam Vastra), Catrin Stewart (Jenny), Dan Starkey (Strax)

WRITTEN BY Steven Moffat, Neil Cross, Mark Gatiss, Stephen Thompson, Neil Gaiman

DIRECTED BY Saul Metzstein, Colm McCarthy, Farren Blackburn, Douglas Mackinnon, Jamie Payne, Mat King, Stephen Woolfenden

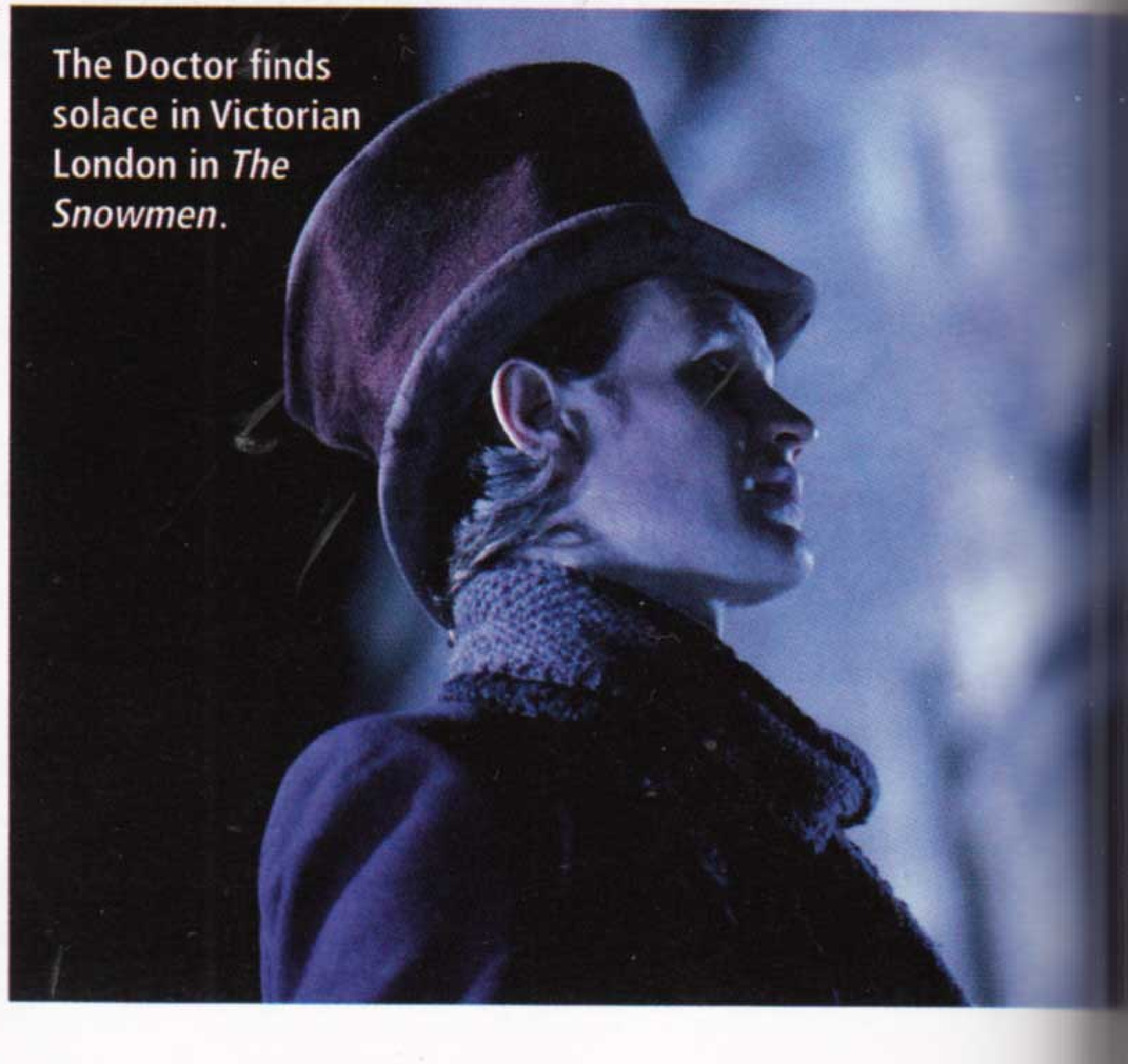
FIRST BROADCAST
25 December 2012, 30 March – 18 May 2013

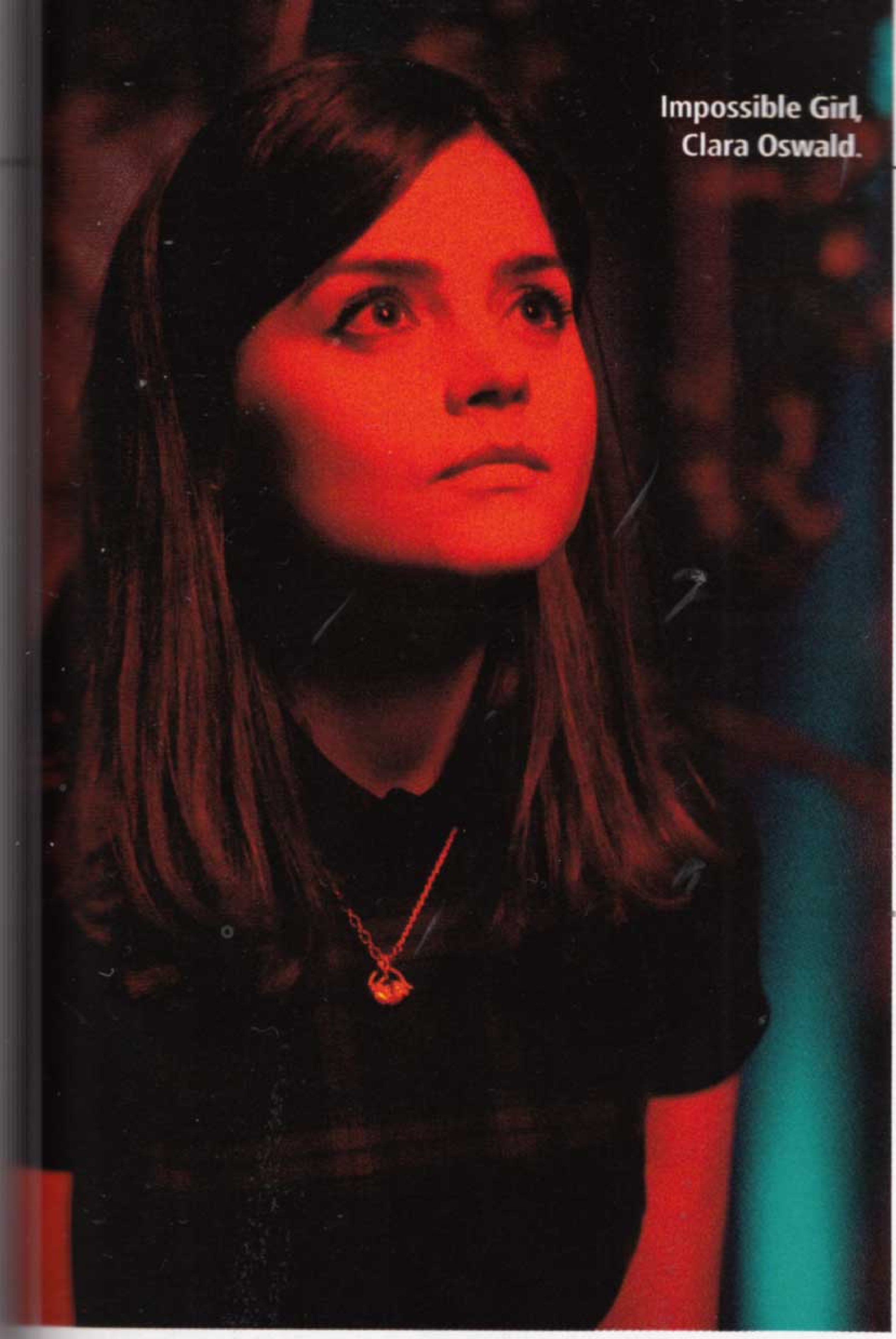
RRP £25.52 (DVD) / £30.63 (Blu-ray)

It's been an uneven series (or half-series?) this spring, combining some of the best and some of the most disappointing *Doctor Who* we've seen in recent times.

The 2012 Christmas Special *The Snowmen* and the 2013 opener *The Bells of Saint John* start things off very promisingly, with Jenna-Louise Coleman making an instant impression as Clara Oswald. The return of the Great Intelligence as a recurring villain is a pleasing twist in this special year for the show, and the Doctor's semi-regular supporting team of Victorian detectives Vastra, Jenny and Strax, has worked marvellously well.

What hasn't worked quite so well is the ongoing mystery about Clara's true identity. I say 'mystery', but it's not really a mystery at all, as there are no clues given to the audience to help them guess. Instead it's simply withheld information, which is finally revealed in the series finale, *The Name of the Doctor*. Worse still, despite Jenna's brilliant and engaging performance as 'the impossible girl', she has been given very little to do in several stories (*Journey to the Centre of the TARDIS* and the otherwise sublime *Crimson Horror* being the worst offenders in this regard), and we've learned very little about her as a character, other than the fact that her parents met by the chance blowing of a leaf, and her mother has since died. What makes Clara tick? What are her passions in life? What about her family? Friends, boyfriends? We know that she likes making soufflés,


The Doctor finds solace in Victorian London in *The Snowmen*.



Impossible Girl, Clara Oswald.

and looking after kids, but these are trivial tics, not true characteristics. Let's hope Clara is developed next year, as Jenna really deserves it.

Back to the episodes themselves, and the real triumphs (*The Snowmen*, *The Bells of Saint John* and *The Crimson Horror*) are balanced out by some truly weak pieces (*The Rings of Akhaten*, *Journey to the Centre of the TARDIS* and *Nightmare in Silver*). In terms of direction and cinematography, *Doctor Who* has rarely looked better than this series, but the show has been let down by underdeveloped scripts. Could anyone describe what – at their heart – *Journey* or *Nightmare* are actually *about*? I really don't know.

But let's focus on the positives. The clever reimagining of the Ice Warriors. Richard E Grant's chilling Dr Simeon. The spooky atmosphere of *Hide*. Diana Rigg giving us a pitch-perfect *Doctor Who* villain in Mrs Gillyflower. The thrill of seeing Clara meeting William Hartnell. And, yes, Jenna-Louise Coleman generally, for displaying true star quality.

And finally, let's hear it for Matt Smith – one of the best Doctors we've ever seen. He'll be missed.

DVD/Blu-ray Extras

The main special feature for this set is a 45-minute piece called *The Companions*. It's a massive improvement on the *Science of Doctor Who* documentary that featured on the 'Part 1' set. Featuring new contributions from Jenna-Louise Coleman, Freema Agyeman and Noel Clarke among others, it's a nice examination of the role of the companion since the show's return. It's a shame we don't see more from pre-2005, but it's a great recap of the last eight years.

Also here are the various short 'Prequels' and short scenes that accompany these episodes. All of these are wonderful – *The Great Detective* and *Madame Vastra Investigates* are scene-setting preludes to *The Snowmen*, with some great comedy from Strax. The short prologue to *The Bells of Saint John* is the best piece of the four – a rather moving scene in which the Doctor unwittingly meets a young Clara at a children's playground in the 1990s.

Clarence and the Whispermen feels more like a deleted scene than a standalone piece. A very scary vignette, it explains just how Clarence the murderer came to know the co-ordinates for Trenzalore – but I can't help but feel it's an explanation that should have come in the TV show itself. **JAMES ASHLEY**

Regeneration

DVD BOX SET BBC

FEATURING *The Tenth Planet*; *The War Games*; *Planet of the Spiders*; *Logopolis*; *The Caves of Androzani*; *Time and the Rani*; The TV Movie; *Bad Wolf/The Parting of the Ways*; *The End of Time*

STARRING William Hartnell (the First Doctor), Patrick Troughton (the Second Doctor), Jon Pertwee (the Third Doctor), Tom Baker (the Fourth Doctor), Peter Davison (the Fifth Doctor), Sylvester McCoy (the Seventh Doctor), Paul McGann (the Eighth Doctor), Christopher Eccleston (the Ninth Doctor), David Tennant (the Tenth Doctor)

RRP £61.27

DOCTOR WHO
REGENERATION
BBC

This DVD gift set, released by BBC Worldwide to celebrate 50 years of *Doctor Who*, is an attractively packaged celebration of our favourite TV show. With a running time of 18 and a half hours, it brings together all the stories that feature one Doctor changing into another. It's a nice idea, but has the unfortunate side effect that there are only nine individual stories inside the set – so the Sixth Doctor and the Eleventh Doctor are represented only by a few moments at the end of their predecessor's finale.

First up is the First Doctor's final story, *The Tenth Planet*. Sadly, the final episode of this four-part tale is no longer held by the BBC, so this gap is filled by an animated version of the last 25 minutes, matched to the original soundtrack – including the regeneration scene itself. It's an oversight, surely, that the genuine regeneration footage of the Hartnell/Troughton changeover (which *does* exist, courtesy of its use in an edition of *Blue Peter*), has not been included as an extra. For a set called *Regeneration*, it seems perverse *not* to include this seminal scene. Sadly, *The Tenth Planet* is not one of Hartnell's better stories, nor one of his better performances.

The Second Doctor's final story – the epic ten-part *The War Games* – is featured here, despite the fact that it doesn't include a regeneration scene as such. It's a brilliant example of 1960s *Doctor Who*, but it feels odd that Patrick Troughton is given so much more space on this set than all the other Doctors.

This means that our first 'proper' regeneration scene features at the climax of the Third Doctor's *Planet of the Spiders* – a solid example of the Pertwee era, featuring UNIT, car chases, and a bravura performance from the leading man. Tom Baker's finale, 1981's *Logopolis*, feels far less representative of the Fourth Doctor's era, but is memorably haunting.

1984's *The Caves of Androzani*, which saw off Fifth Doctor Peter Davison, is an extraordinary piece of work. It may not be 'typical' *Doctor Who*, but with the script, direction and performances all turned up to ten, it's the best piece of telly included here.

Due to Colin Baker's sudden departure in 1986, we skip the Sixth Doctor altogether, as his regeneration scene was tagged onto the start of the Seventh Doctor's début. If *Androzani* is the Fifth Doctor's best story, *Time and the Rani* is undoubtedly the Seventh Doctor's worst. Sylvester McCoy and this production team would go onto great things, but none of that greatness is in evidence here. From there it's onto the Eighth Doctor's solo outing, the 1996 TV Movie, which reminds us how quickly Paul McGann nailed the part, despite scant screen-time. The film itself is classy, but ultimately seems hollow.

The Ninth and Tenth Doctors' finales are both written by Russell T Davies, and there's no doubt that it's Christopher Eccleston who gets the better send-off. The Ninth Doctor's final line – "You were fantastic – and so was I!" – feels far more fitting and endearing than David Tennant's self-pitying "I don't want to go." Both are impressive productions, however, that show off the modern series' strengths.

The 'regeneration' theme for this set is a peculiar one. The description would suit better a box set that featured the *first* stories for each Doctor, rather than the last. *Castrovalva*, *The Twin Dilemma*, *The Christmas Invasion* and *The Eleventh Hour* are arguably far more about regeneration than *The Tenth Planet*, *The War Games* and *Planet of the Spiders*. (That said, we'd run into problems given that Patrick Troughton's début, *The Power of the Daleks*, is no longer held by the BBC.)

To be fair, you can never please everyone, but it does seem that this box set puts the cart before the horse, by prioritising the title over the best content. For the same running time, you could have – say – *100,000 BC*, *The Tomb of the Cybermen*, *Inferno*, *Genesis of the Daleks*, *The Five Doctors*, *Revelation of the Daleks*, *The Curse of Fenric*, the TV Movie, *Rose*, *The Stolen Earth/Journey's End* and *The Name of the Doctor* (your choices may vary). That would fully showcase all 11 Doctors, show many of them in a better light, and properly celebrate the show's 50-year span. As it is, this set feels like it's missing part of the story.

DVD Extras

Although there are no dedicated 'special features' as such, it would be remiss not to mention the animation for *The Tenth Planet* Episode 4. **DWM** will review the story more fully later in the year, but we can confirm that the work here is a massive step up from the recent *Reign of Terror* release, and is very sympathetic to the original source material. Finally, despite my misgivings over the stories chosen, the presentation and packaging (see left) is simply beautiful. **JAMES ASHLEY**

"There's no point in being grown up if you can't be childish sometimes."

Smoke and Mirrors

BBC
DOCTOR WHO
DESTINY OF THE DOCTOR
5
SMOKE AND MIRRORS
by Steve Lyons
Performed by Janet Fielding and Tim Beckmann

AUDIO READING AudioGO

WRITTEN BY Stevey Lyons
PERFORMED BY Janet Fielding and Tim Beckmann
FEATURING The Fifth Doctor, Tegan, Adric and Nyssa
RRP £10.20

As the *Destiny of the Doctor* audios reach Peter Davison's era, we're treated to our first historical adventure of the run. The TARDIS has arrived in a 1920s' funfair where Tegan is delighted that Harry Houdini is there and about to perform one of his world-famous escape tricks. However, somewhere in the fair an old enemy is waiting.

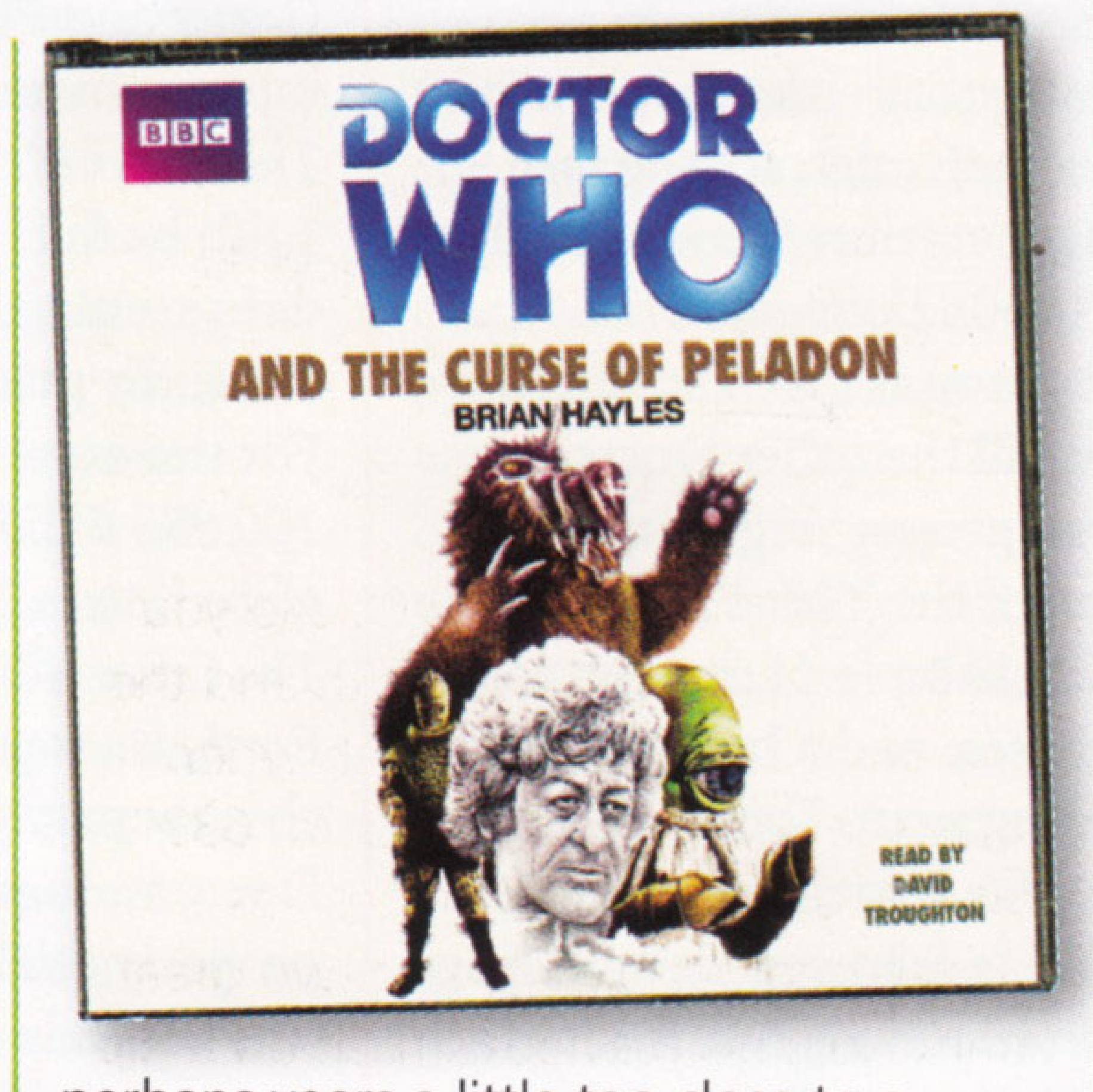
It's hardly a spoiler – given the blurb is written with such heavy hints – to reveal that the Master is involved. Steve Lyons wittily links the Master's ability to free himself from apparently impossible situations with Houdini's own escapology skills. He manages to capture Anthony Ainley's theatrical take on the character very effectively, and that's helped by Janet Fielding's impression of the Ainley chuckle.

Lyons is also keen to pick up on something the TV series never really addressed – namely, Tegan and Nyssa's feelings about the man who murdered their closest relatives. An air of lingering melancholy hangs over the play, with even Houdini mourning his own loss, dedicating his efforts to trying to find a genuine medium amongst the funfair frauds.

Elsewhere, Lyons economically captures the characters of Adric – smug, impetuous – and Nyssa – practical and caring – pretty well. However, it's his descriptions of the Fifth Doctor, wincing at his companions' complaints and desperately pleading for a reasonable solution even as he's dragged to apparently inevitable death, and Tegan, always exercised by something, that feel most rounded.

Thanks to those pitch-perfect renditions of the leads, plus the appearance of the era's most ubiquitous villain, *Smoke and Mirrors* is a very fine recreation of early 1980s' *Doctor Who*, and a fitting entry in this very special 50th anniversary series.
MATT MICHAEL

The Curse of Peladon



TALKING BOOK AudioGO

WRITTEN BY Brian Hayles
READ BY David Troughton
FEATURING The Third Doctor, Jo Grant
RRP £10.20

Published 1975, *The Curse of Peladon* sits at the higher end of *Doctor Who* novelisations. Adapted by the story's original writer, Brian Hayles, it oozes love and attention. Unlike a number of novelisations from the same period it doesn't conjure up new prologues or invent many new scenes. What it has, however, is a tangible, evocative sense of place.

Read with a touch of RSC grandeur by David Troughton, who played King Peladon in the original 1972 serial, the plot sees Peladon pushing to join the Galactic Federation. One-eyed hexapod delegate Alpha Centauri has a voice described as 'shrill and elegant as a nervous lady-in-waiting'. Troughton, slightly modified, gamefully plays along. More of a departure from the TV version is alien delegate Arcturus, whose harsh, broken speech pattern perhaps veers a little too close to a Dalek with a sore throat.

Hayles' writing contains such detail that Simon Power's sound design feels compelled to match him measure for measure, although, in many ways, his palette is set. As Hayles sticks to the story as broadcast, Power can only repeat what has gone before. Saying that, if it ain't broke, why fix it? The Doctor and Jo's dangerous cliff-face climb at the beginning now feels even more perilous for the storm lashing around them lasting twice as long. The ghost of Peladon's Royal Beast Aggedor has risen again and he's on fine form. **VANESSA BISHOP**

Phantoms of the Deep

AUDIO DRAMA Big Finish

WRITTEN BY Jonathan Morris
STARRING Tom Baker (the Fourth Doctor), Louise Jameson (Leela), John Leeson (K9), Alice Krige (Dr Patricia Sawyer), John Albasiny (Chris Fleming)
RRP £10.99 (CD), £8.99 (download)

It's the 2040s. The crew of the advanced submarine Erebus are exploring the Mariana Trench, the deepest point of the Pacific Ocean, where only specially evolved creatures can survive. Imagine their surprise, then, when they discover a police box nonchalantly perched on the seabed, and their shock when it turns out that two people and their robot dog have beaten the Erebus on its journey to the bottom of the sea.

Jonathan Morris introduces the Doctor and Romana in a cute scene that's important because it establishes their relationship before the rest of the story sees them split up. Once they board the Erebus, they are put on the back foot when the TARDIS is sent to the surface, trapping our heroes in the same boat as the crew.

Although it uses the confined surroundings of the submarine to generate tension, *Phantoms of the Deep* is not a simple base under siege story. This becomes clear first when the Erebus makes contact with deep-sea squids that are able to communicate using symbolic logic, and then penetrates an underwater force field, fathoms under the ocean. Inside this strange bubble, they discover another submarine – a coral-encrusted World War Two relic which, unbelievably, contains a single survivor. At which point, the headaches begin, as something ancient reaches out into the minds of the Erebus crew, searching for a way to surface itself.

The Lady of Mercia

BBC
DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
PETER DAVISON IN
THE LADY OF MERCIA
BY PAUL MAGRS
ALSO STARRING JANET FIELDING MARK STRICKSON SARAH SUTTON
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG FINISH
FULL CAST AUDIO DRAMA

AUDIO DRAMA Big Finish

WRITTEN BY Paul Magrs
STARRING Peter Davison (The Fifth Doctor), Janet Fielding (Tegan), Sarah Sutton (Nyssa), Mark Strickson (Turlough), Rachel Atkins (Æthelfrid), Anthony Howell (Professor John Bleak)
RRP £14.99 (CD), £12.99 (download)

The University of Frodsham. Outside the Department of Physics, student protestors angrily demonstrate against cuts being implemented by Professor John Bleak. Quite why the chair of medieval history, in the middle of organising a conference about tenth-century Queen Æthelfrid, should be spending so much time in a science lab becomes clear when it transpires Bleak's wife, Dr Philippa Stone, has invented a machine that can reach into the past.

However, among the visiting academics is a certain Dr Tegan Jovanka, whose credentials, from an Australian University, are dubious at

The Library of Alexandria

AUDIO DRAMA Big Finish

WRITTEN BY Simon Guerrier
PERFORMED BY William Russell and Susan Franklyn
FEATURING The First Doctor, Ian, Susan and Barbara
RRP £8.99 (CD), £7.99 (download)

Alexandria in the fifth century is exactly the kind of place you might expect the original TARDIS crew to turn up – the burning of the great library is the kind of event which both Ian and Barbara might be aware of, and the loss of all that accumulated and unique knowledge about history and science would be keenly felt by both, no doubt while the Doctor tutted wisely about the great arc of history.

So, it's a bit of a shock when this audio opens with Ian in full battle dress leading a raid on a boat docked in Alexandria's harbour. With one eye on the available run time, Simon Guerrier has wisely bypassed the set-up and jumped straight in at the action. Ian, it turns out, is working for customs, and they have the right to seize any books to check whether they are missing from the library. It later transpires that he's become friendly with Hypatia, a learned woman who teaches at the library.

BBC
DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
TOM BAKER AND MARY TAMM IN
PHANTOMS OF THE DEEP
BY JONATHAN MORRIS
FEATURING ALICE KRIGE WITH JOHN LEESON AS K9
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG FINISH

Phantoms of the Deep has its lighter moments but unlike Morris' *The Auntie Matter*, which opened this series of Fourth Doctor and Romana audios, this is a much darker, deeper play. In some respects, it's like a classic Philip Hinchliffe script, with a long-forgotten alien menace rising again, possessing human (and electronic) minds to achieve its plans. There's definitely a pervading atmosphere of claustrophobic menace, brilliantly enhanced by the sound design of dripping water and echoing voices. Even Romana, usually quite indifferent to things that go bump in the night, sounds scared.

It's not just the sound effects which add to the atmosphere. Big Finish has assembled another strong cast, including *Star Trek First Contact*'s Borg Queen Alice Krige as the troubled Dr Sawyer. Aside from a final revelation that sounds shoehorned in to give one of the characters a motivation for self-sacrifice, this is an audio that's out to make a splash. **MATT MICHAEL**

'*Phantoms of the Deep* has a pervading atmosphere of claustrophobic menace...'

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best. Before long, Tegan's inveigled herself into Dr Stone's laboratory and been whisked back 1000 years to 918 and the dying days of Queen Æthelfrid's reign.

The first episode of *The Lady of Mercia* is beautifully observed vignette of university life which inevitably invites comparisons to another Peter Davison show of the 1980s, *A Very Peculiar Practice*, due to its focus on slightly surreal characters and their nocturnal adventures. In fact, it's so much fun that it's almost a shame when the *Doctor Who* plot kicks in.

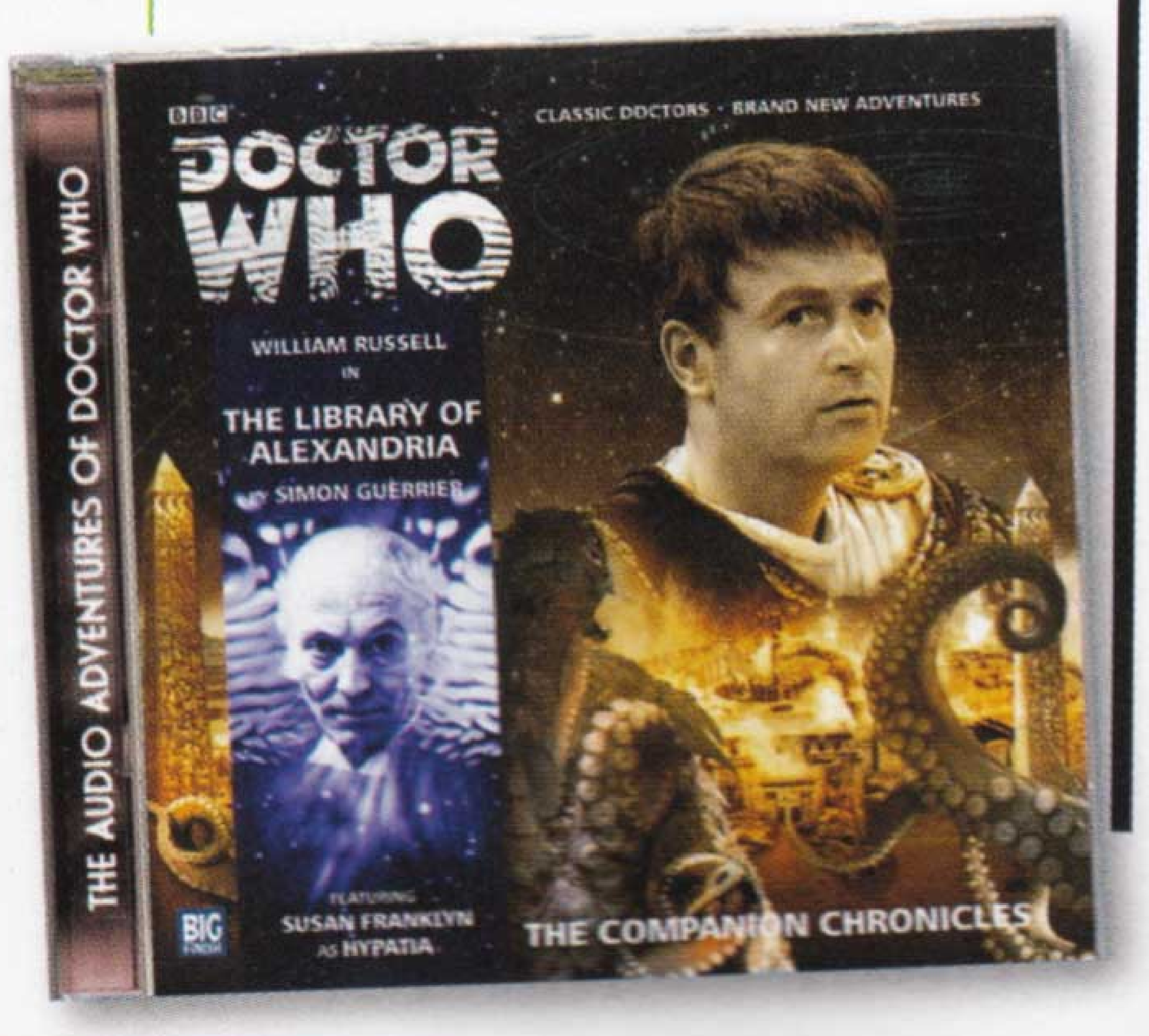
Only almost, because the moment Tegan and Bleak get dumped in the past they're confronted by Princess Ælfwynn, only child of the Queen and you realise that the surrealism is also going to extend to the sequences set in 918. Ælfwynn sounds like she's escaped from Winterfell in *Game of Thrones*, is as bloodthirsty as Leela and as arrogant as Romana. While she's keen to execute the sorcerers from the future, Queen Æthelfrid is slightly less hasty. Recognising Tegan as the closest thing she's got to a kindred spirit, the Queen takes her into her confidence, especially after Ælfwynn is snatched into the future by the malfunctioning time machine.

Complete with marauding Danes, venomous Anglo-Saxon attitudes, and a lovely contrast between the trivial university politics and the life-or-death struggles of England's birth, *The Lady of Mercia* is an exceptionally entertaining audio that mixes broad comedy – including Tegan's incredible 'northern' accent – with gender politics. Ultimately though, it all boils down to family relationships, meaning that a story spanning a thousand years ends with one of *Doctor Who*'s most intimate resolutions. This is truly sublime. **MATT MICHAEL**

Guerrier has a good ear for this TARDIS crew and although this is very much Ian's story, quite fittingly, given it's another great reading by William Russell, there are a lot of small, telling details about the rest of the TARDIS crew. In particular, Barbara's blossoming romance for Ian, and his obliviousness to it, is poignantly handled.

Ultimately, this becomes the kind of historical adventure that was rare for this TARDIS team – aliens turning up in Earth's past was confined to Dalek stories on TV – when the octopi-like Mim arrive to set history on its known course. As a result, the second episode is less languidly engaging than the first – which really captures a sense of the lazy Mediterranean heat. Nevertheless, it lets Susan Franklyn as Hypatia get a chance to shine (and do a pretty good William Hartnell impression).

The Library of Alexandria continues a string of strong *Companion Chronicles* for the 50th anniversary. **MATT MICHAEL**


BBC
DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
WILLIAM RUSSELL IN
THE LIBRARY OF ALEXANDRIA
BY SIMON GUERRIER
FEATURING SUSAN FRANKLYN AS HYPATIA
THE COMPANION CHRONICLES
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG FINISH

The Apocalypse Mirror

AUDIO DRAMA Big Finish

WRITTEN BY Eddie Robson

PERFORMED BY Frazer Hines and Wendy Padbury

FEATURING The Second Doctor, Jamie and Zoe

RRP £8.99 (CD), £7.99 (download)

BBC
DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
FRAZER HINES AND WENDY PADBURY PERFORM ...
THE APOCALYPSE MIRROR
BY EDDIE ROBSON
THE COMPANION CHRONICLES
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG FINISH

The latest *Companion Chronicles* release from Big Finish is another double-whammy: Frazer Hines and Wendy Padbury as Jamie and Zoe. The TARDIS has brought them to the city of Tromesis in Earth's distant future, when the planet has been devastated by terrible floods and the human race is again clinging to existence. In control are the statesmen, remote figures utterly detached from the decay all around them. Worse, anyone who questions the statesmen, who dares to believe there could be a better future, is snatched away by the Hawkers, never to be seen again.

Eddie Robson's script achieves the clever trick of addressing contemporary issues through a sci-fi lens. When the dark secret of Tromesis becomes clear it's hard to hear this as anything other than a diagnosis of some of the challenges that lead to inner-city decay and families becoming trapped in vicious cycles. Oddly, for such a serious topic, the play is uplifting: even though Robson doesn't claim to be able to fix modern society. It's all about the right state of mind. It's hard not to like a play with such a strong social conscience combined with a lightness of touch that prevents it from sounding preachy.

Although you get two companions for the price of one, this is very much Jamie's story. Frazer Hines has now got so good at playing the Second Doctor that it actually shocked this listener when the TARDIS scene at the top of the play – a cute vignette of the Doctor playing keepy-uppy to Jamie and Zoe's consternation – suddenly switches to Hines' narration.

The play ends on a note of cautious optimism, but I'm glad to say I have no such reservations. This is a complete success for Robson, Padbury and Hines. **MATT MICHAEL**

Sounds from the Inferno

MUSIC Hysterion Records

PERFORMED BY John Smith and the Common Men

RRP £9.99

mono
JOHN SMITH AND THE COMMON MEN
SOUNDS FROM THE INFERNO

"Wow Daddy-O! Did you dig John Smith and the Common Men when they shot from 19 to 2 back in '63?" Well, the Hon Aubrey Waites has waxed another platter, and two great tracks join his previous smash on a hip and happening new EP."

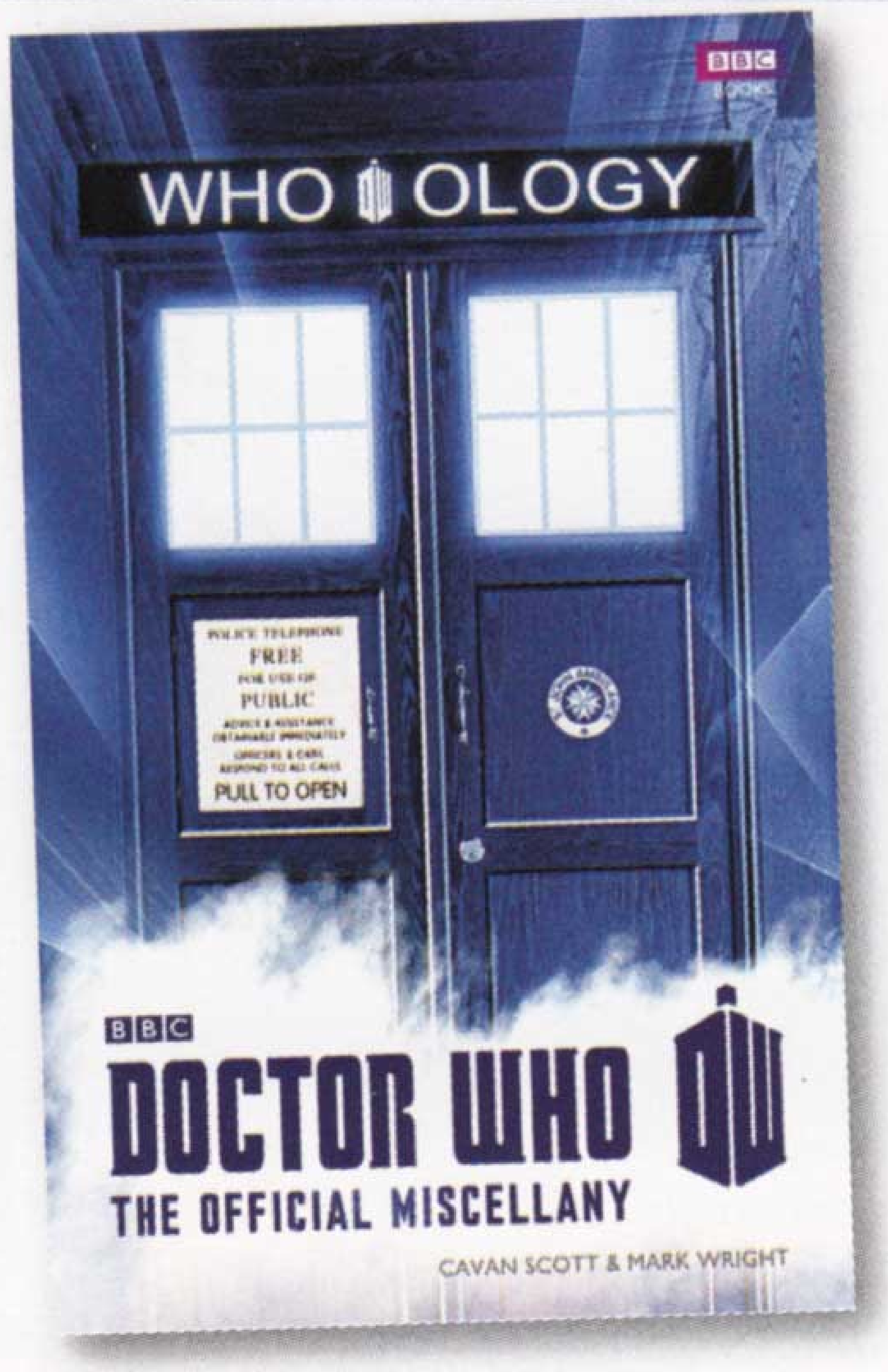
This beautifully assembled piece of vinyl kitsch oozes charm as it presents three distinctive library music cues employed on *Doctor Who*. Side A is *Three Guitar Moods 2* composed by Derek Nelson and Arthur Raymond and performed by the Arthur Nelson group for Dennis Berry's Conroy label. The original 10" 78 rpm was issued in 1961 and is a sharp instrumental piece, the amplified plucked strings starkly evoking period hits from *The Shadows* like *Man of Mystery*. It was heard in the series' opening episode, *An Unearthly Child*, as the tune playing on Susan's transistor radio.

The flip side offers two items by jazz bassist Johnny Hawksworth from the KPM Music LP *The Mood Modern* in 1966. *The Eyelash* and *Latin Gear* are both far more extravagant, bringing more of a powerful swing sound which burst out of the dance halls into the discos during this period, and could be heard in *The War Machines* Episode 1.

Immaculately remastered by Spencer Rocks, packaged with sleeve notes from Ronnie Shame (complete with hand jive and stylus instructions), this item is a delight when played on mono or stereo equipment. **ANDREW PIXLEY**

Who-ology

BOOK BBC Books
WRITTEN BY Cavan Scott and Mark Wright
RRP £12.99



Who-ology describes itself as 'a rattle-bag of facts and trivia' and of that there's no doubt. If there was ever a book that mixes hard production detail with the kind of random nonsense that makes a *Doctor Who* daydream, then this is it. This shouldn't work. In a *Doctor Who* kind of way this should short out and spark like two TARDISes trying to occupy the same space – long familiar information about the recording of *An Unearthly Child* jostling for room alongside a list of stuff the Doctor's carried in his 'Capacious' pockets.

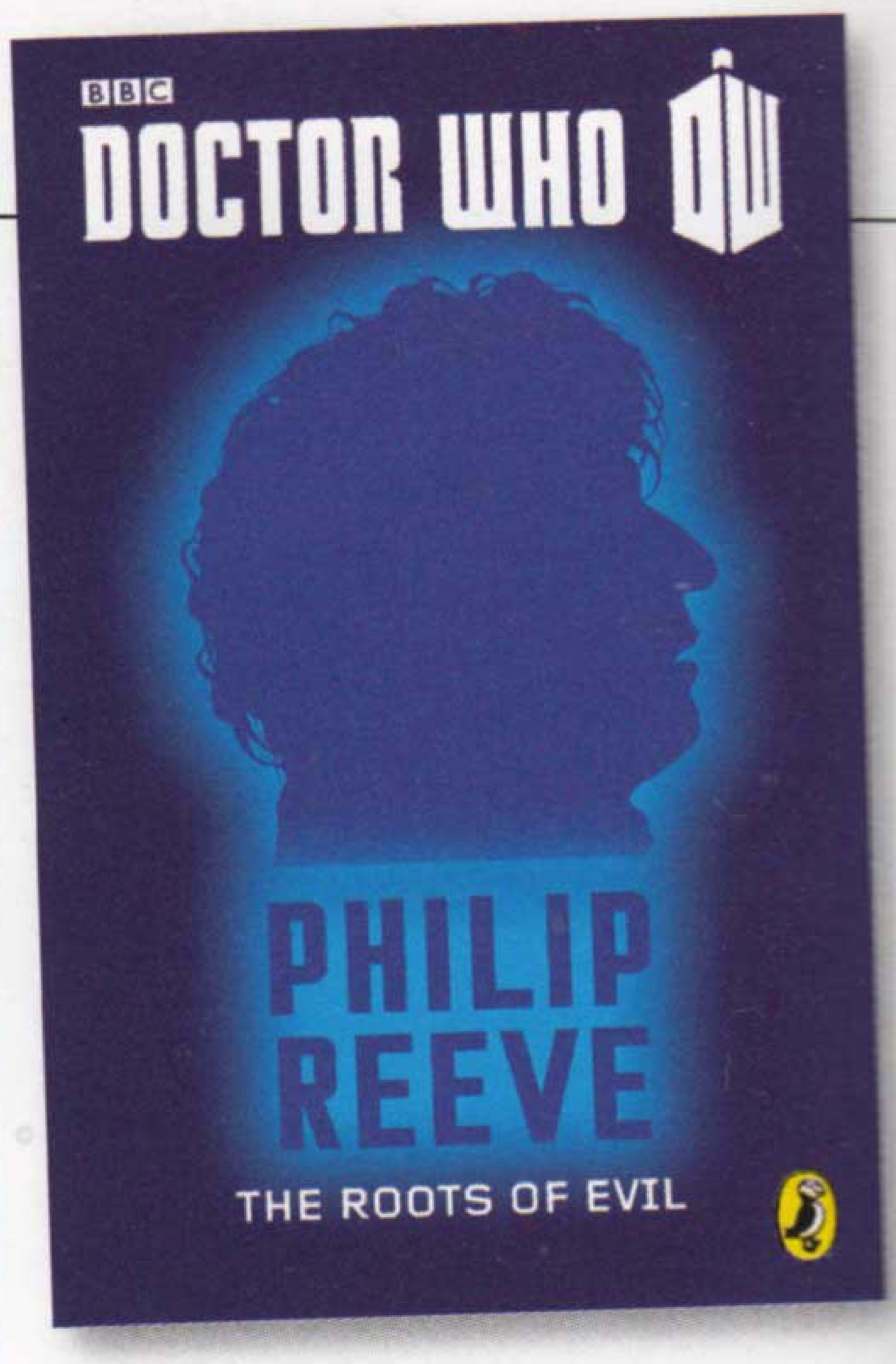
The key to *Who-ology's* success is that writers Cavan Scott and Mark Wright clearly know their subject but neither wishes to be too academic about it. Much of the book's information isn't beyond the research of any fan with the internet and a few hours to spare. Its cleverness is picking the right subject, following up on a casual thought and turning it into a solid fact that you can't wait to pass on to someone else. Ever wondered how old Richard Hurndall was when he was cast as the First Doctor in *The Five Doctors*? Scott and Wright have – 73, a whole 18 years older than William Hartnell was when he originally first played the part.

The book doesn't get bogged down with continuity or trying to reconcile any bits of the series that don't make sense. On the contrary, it rather enjoys the contradictions. A fun birthday candle graphic illustrates the inconsistencies of the Doctor's age. For the same reason of fun, it also takes things on face value. I'm much more inclined to take a list of events from the Last Great Time War as hard fictional facts than I am that the Doctor ever really married Elizabeth I, but that doesn't stop the authors, or illustrator Ben Morris, drawing up a rather wonderful family tree that has, amongst its famous faces, Henry VIII as the Doctor's father-in-law.

Last year I described *A History of the Universe in 100 Objects* as a book that reflects the series as it is now, as something that could be serious and silly at the same time. *Who-ology* fits that description equally. Even casual viewers would find its tone engaging. If the Doctor ever carried a book about himself, it could well be this one. **VANESSA BISHOP**

The Roots of Evil

EBOOK Puffin
WRITTEN BY Philip Reeve
FEATURING The Fourth Doctor
RRP £1.99



The Fourth Doctor and Leela arrive on the Heligan Structure, a huge arboreal station hanging above a planet that serves as home to a colony of humans. The hangover from an incomplete terra-forming project, it's clear that something went very wrong here. As something wakes up deep in the roots of the colony and terrifying spores begin to kill the colonists, the Doctor is intrigued to find that he may have been the cause of the problem in the first place. The only trouble is, he can't recall ever being on the Heligan Structure...

Like all the writers of Penguin's ongoing anniversary ebook series, Philip Reeve comes with quite a pedigree in the world of children's fiction. His best-selling *Mortal Engines* quartet has won awards galore, and his style of dark, steampunk-flavoured fiction appears perfectly suited to this mid-era Fourth Doctor adventure.

The Roots of Evil feels like it's on the cusp of the Hinchcliffe/Williams crossover point. There's a nice underlying menace running throughout, and Reeve handles the Doctor and Leela with an adept, light touch, as if he'd been writing *Doctor Who* for years. The description of the TARDIS exterior as being 'like a small, lost room' is just lovely, while Leela grumbling that a scarf is 'like a cloak, only pointless' nails her character in just a few short words. This, combined with a richness to the prose, makes the whole piece hugely readable.

There's a nice epic scale to the story, the concept of the Heligan Structure very much consistent with Reeve's wider works. He sketches out the world of the colony and population with economy, but never does it feel we're being short-changed or details rushed over. The word count might be short, but there's no skimping – and that's the hallmark of a gifted writer.

The quality of these estories has improved with each subsequent release. With *The Root of Evil*, Philip Reeve has achieved everything this series set out to do – write a concise, exciting *Doctor Who* story that perfectly captures the tone of its era, make it appeal to a younger audience and hopefully encourage that audience to seek out further works by the author. Well, it worked for me. **MARK WRIGHT**

The Official Doctor Who Fan Club Volume 2

BOOK Pegimount Press
WRITTEN BY Keith Miller
RRP £16.99

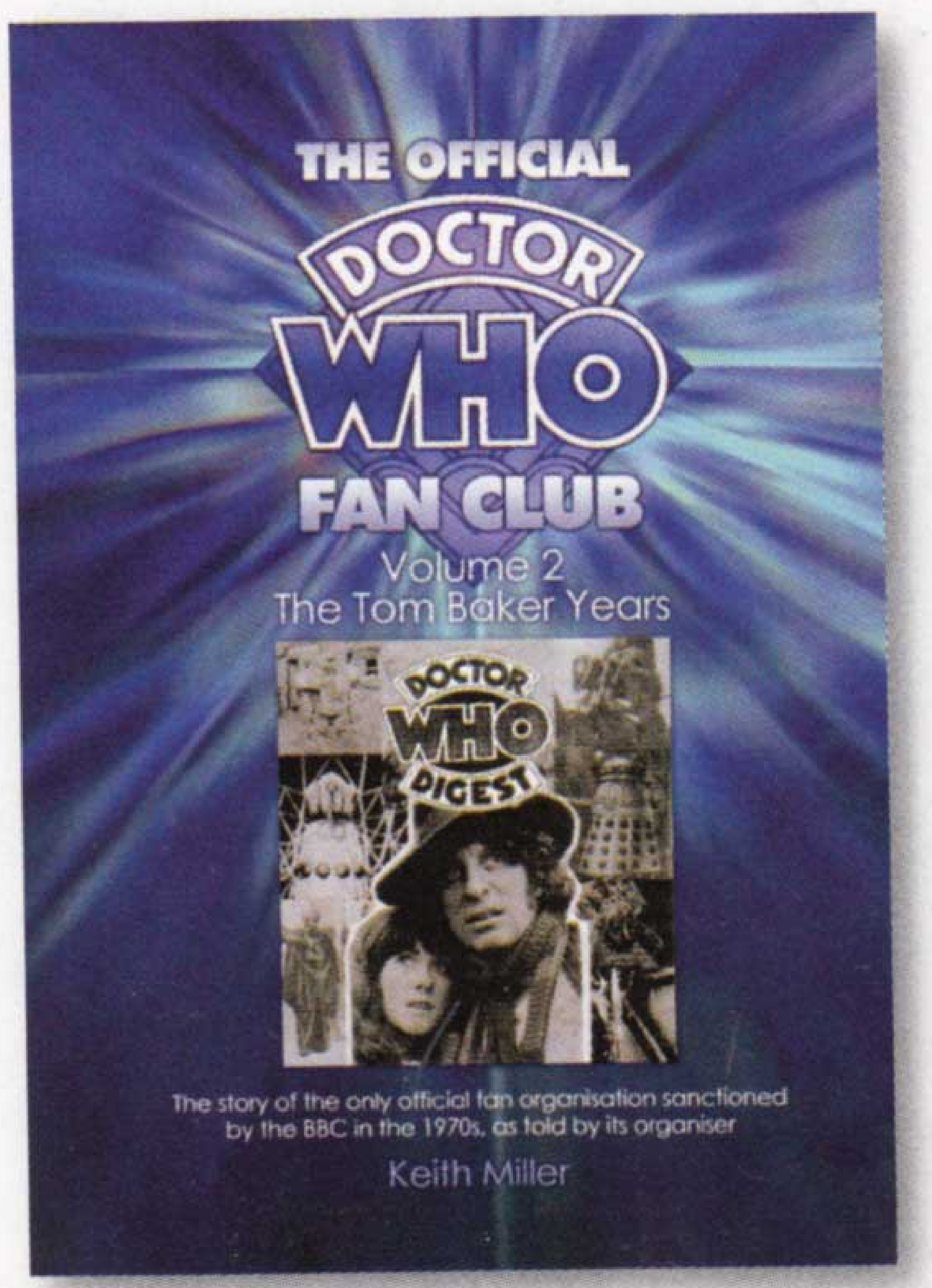
Volume 1 of Keith Miller's book detailed the birth of his *Doctor Who* fan club in 1972 (as sanctioned by producer Barry Letts) when he was just 13, and followed his fortunes up to 1974.

We pick up with the arrival of the Tom Baker team and Keith's struggling to build bridges. His perception of producer Philip Hinchcliffe is of a very business-orientated person, and one of the early highlights is a transcript of a BBC canteen lunch in which Hinchcliffe and cast spitball ideas for how Keith could up the ODWFC's profile.

Having already established a relationship with 'Lis' Sladen, it's the actress who steps into the void left by former production secretary Sarah Newman with hand-written letters of encouragement. Tom, however, is a remote figure, failing to honour meetings and leaving Lis to explain: "You should know by now what mercurial creatures actors are."

In the midst of this, Keith gives his fan club literature an overhaul, creating *The Doctor Who Digest*. He goes on to source his own 'telesnaps', write speculative features on the show's history and set up an audiotape library.

On 2 February 1978 a letter arrives from the BBC's Legal Department threatening action if Keith continues to publish BBC photos or advertise recordings. Already disenfranchised by *Doctor Who*, this is it and the ODWFC is wound-up. 'How can you be President of a fan club for a programme you've lost faith in?' Keith asks his readers.



The story of the only official fan organisation sanctioned by the BBC in the 1970s, as told by its organiser

Keith Miller

The real meat of the first volume was the correspondence, and there's less this time. I did miss it, however contemporary reaction to 1970s *Doctor Who* makes you feel a witness to history – albeit, a tiny, silly history. And that's the great pleasure of this book, even though it becomes rather a sad tale. In Keith, we have a creative young man whose enthusiasm is eroded by the thing he's celebrating. It tells all of our stories – that slow period of falling out of love with something you cherished as a child.

But one day Keith came back. Yes, he came back! The final pages breezily recount his return to *Doctor Who* (Evil Clayton Hickman banishing his daughter from *Totally Doctor Who's* 'Companion Academy') and his reinvigorated love for it. The greatest enjoyment I get from *Doctor Who* is the discussion that buzzes around the show. Things – I say self-servingly – like **DWM**. In *The Official Doctor Who Fan Club* we see the foundations for all of this. You must read it. **GRAHAM KIBBLE-WHITE**

> **'Contemporary reaction to 1970s *Doctor Who* makes you feel a witness to history...'**

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Spearhead from Space

The Brigadier and Liz Shaw arrive on Blu-ray.

BLU-RAY BBC
STARRING Jon Pertwee (the Third Doctor), Caroline John (Elizabeth Shaw), Nicholas Courtney (The Brigadier)
WRITTEN BY Robert Holmes
DIRECTED BY Derek Martinus
FIRST BROADCAST 3-24 January 1970
RRP £20.52
RELEASED 15 JULY 2013

Spearhead from Space *yet again?* We've already had it on VHS twice, and DVD *twice more!* True – but Jon Pertwee's début as the Doctor is something of a unique case...

"When we remastered the story for DVD the second time," reveals Steve Roberts, overseer of the restoration process, "we had new prints struck from the original camera negatives, and we thought we might future-proof ourselves by transferring the film in HD, so that we could potentially use it for a Blu-ray release. However, three years later when that option came up, the tools we used in remastering film had moved on quite a lot and it was viable for us to remaster directly from the camera negatives, to ensure the best possible quality. The picture work was done entirely in-house at the BBC, under the watchful eye of Jonathan Wood. Jonathan has graded all three of the versions we have remastered, and each has an individual look.

"We usually grade *Doctor Who* filmed material with an eye to matching up as well as possible to the studio scenes shot on video," Wood points out. "Most of time we're not working from negatives either, but from materials of more film generations which alters the response from black to white and often means some lighter details, such as skies, tend to be overbright. Going back to the original negative has meant there's no potential loss from subsequent film generations. Yes, we are talking about fairly grainy late 1960s standard 16mm film stock here, but there was definitely more image information to be obtained than had been seen on previous SD masters.

Blu-ray Disc
BBC
DOCTOR WHO
SPEARHEAD FROM SPACE
The Third Doctor in High Definition for the First Time
PG

"In addition, *Spearhead from Space* is a standalone entity – the only true HD story from the twentieth century that was self-contained and didn't necessarily have to follow the usual look of the video/film produced episodes, particularly with two previous DVD versions being available. So, within the confines of the original lighting set-ups, I did decide to treat this version as more of a one-off filmed drama, and darken the tone somewhat. This helps the look right from the first scene in the interior of the radar station, which now has more atmosphere and less of the feel of a studio mock-up. I'm pleased with the way the UNIT laboratory scenes look as well, and in my mind this grade continues throughout – enhancing what was already a superb introduction for Pertwee's Doctor."

Designed as a 'companion piece' to the DVD release rather than a replacement, this Blu-ray has a complementary collection of extra material, including tributes to stars Jon Pertwee and Caroline John.

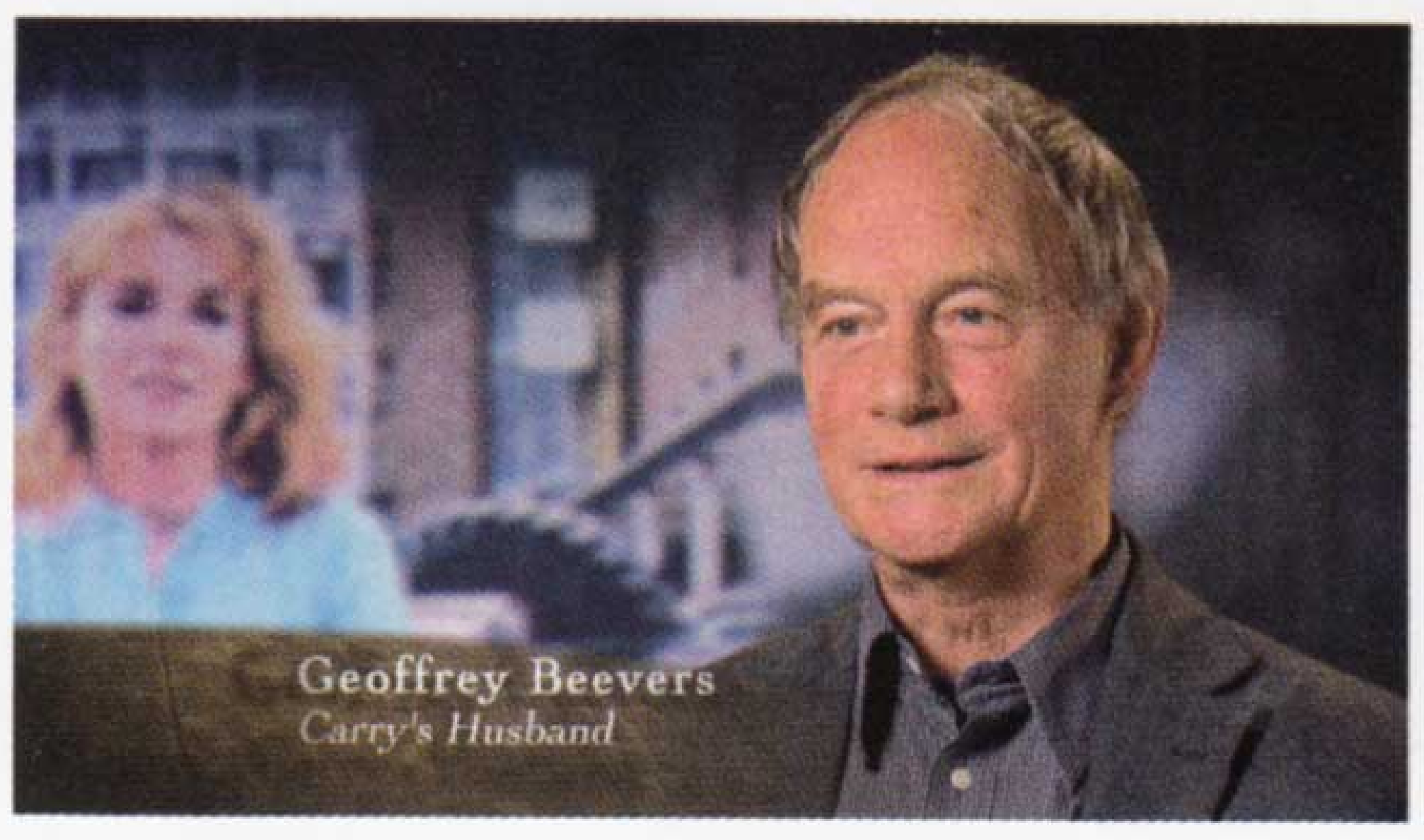
"I've not really had a chance to tackle a biographical documentary for the range," says producer Chris Chapman. "And Jon is a perfect subject for a proper biography – a man who well and truly lived his life, but always with a hint of insecurity. I was keen to jump beyond *Doctor Who* and get a wider sense of his career and character. A plea to the *Doctor Who* community for photos and videos has meant that this release is blessed with many never-before-seen clips and pics – including a holiday movie belonging to Kenneth Earle that not even he had seen before!

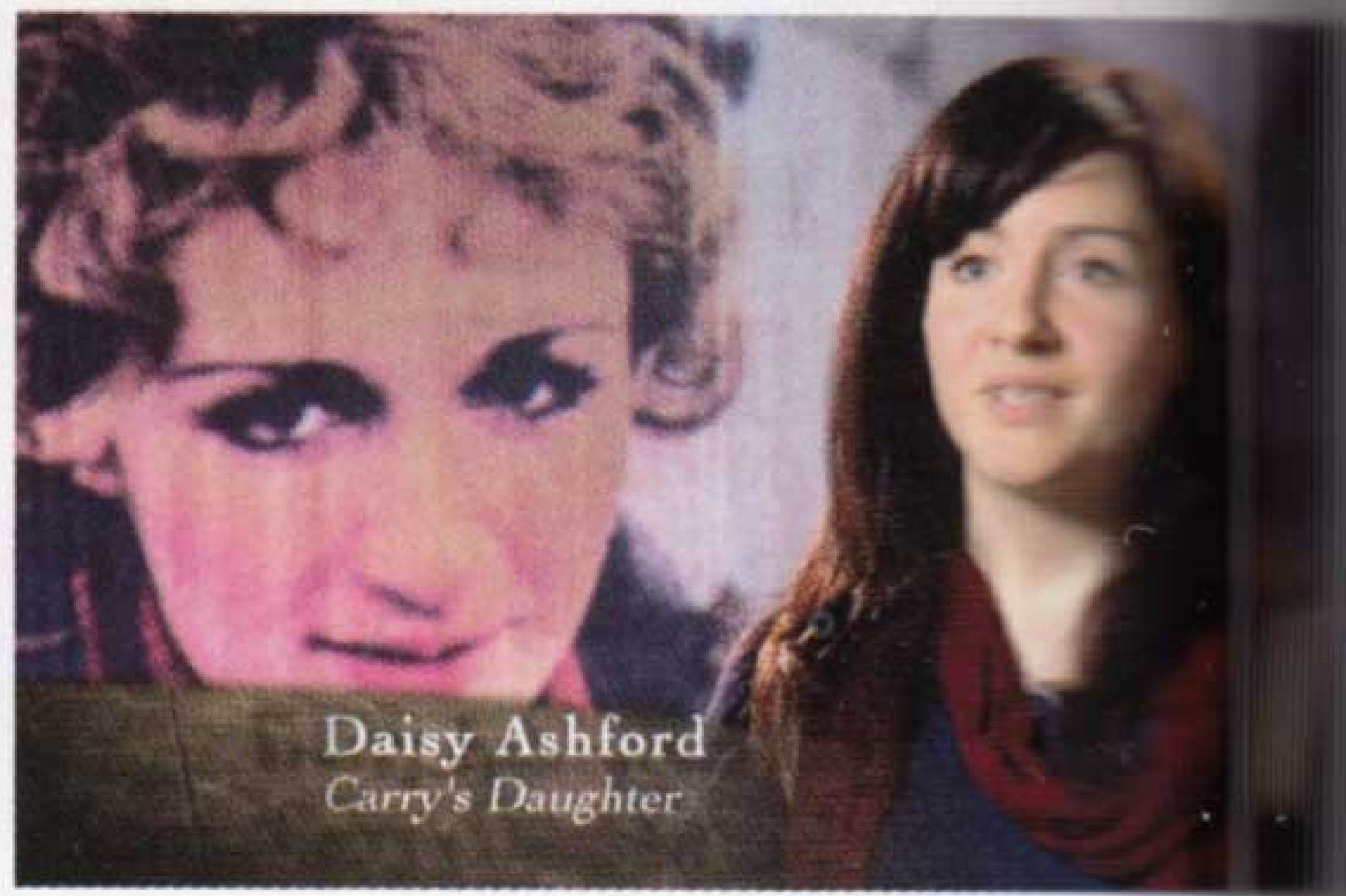
"Off the back of completing *A Dandy and a Clown*, I was asked to put together a tribute to the recently departed and much-missed Caroline John. I wanted this to be far more intimate and gentle – the most important thing was to get her husband Geoffrey Beevers involved. Geoffrey was still adjusting to life without Carry, but he became the cornerstone of our film, helping me to bring other family members on board and giving one of the most emotional and beautiful interviews I've ever been involved in. I hope the result is a fitting tribute to Carry from the people who loved her most."

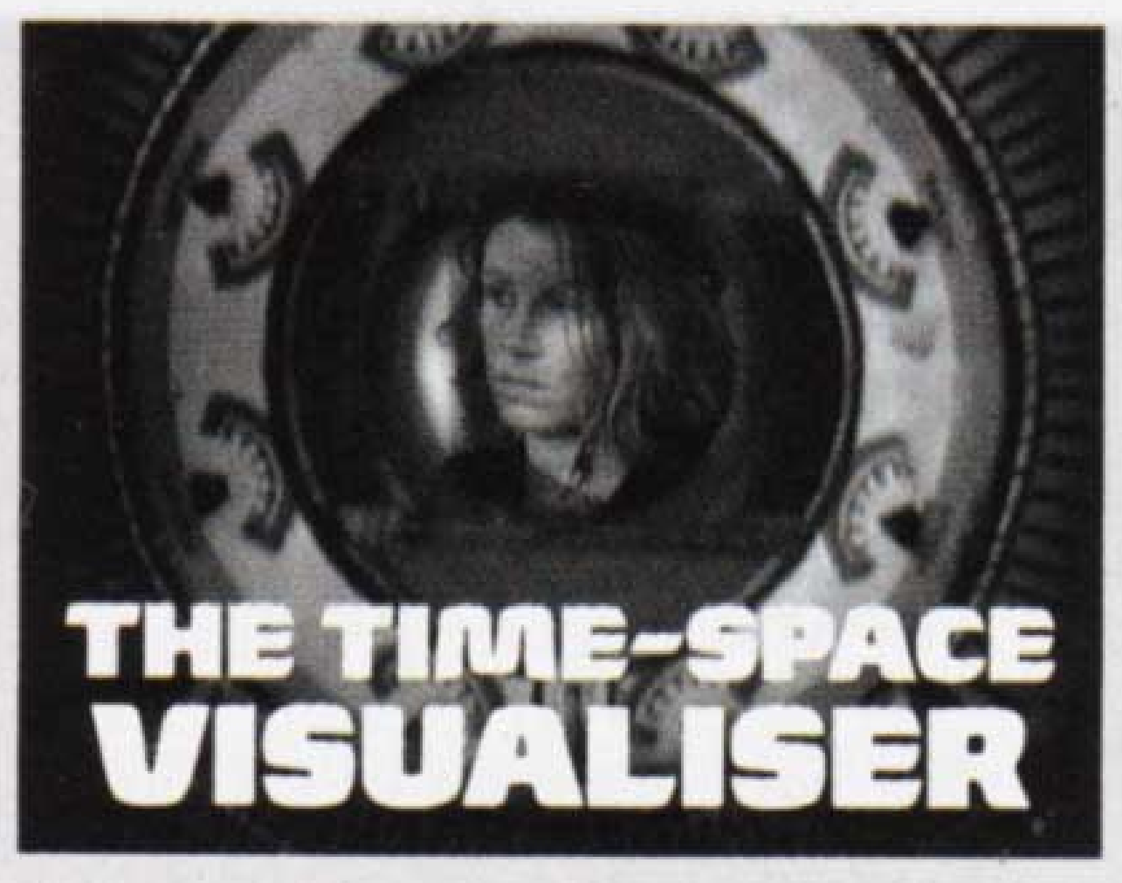
Given this serial's admitted standalone status, is there any thought to putting other serials out in the Blu-ray format? Is there anything to be gained by putting 'standard definition' *Doctor Who* – as the rest of the show was up until five or six years ago – out in this way? "Well, the MPEG2 compression used by DVD is very lossy, really," Steve Roberts muses, "so Blu-ray could allow much more modern codecs to be used to present even standard definition material in near studio quality. But whether this is an option for the future remains to be seen – I honestly have no idea of intentions regarding future releases!" **DAVID DARLINGTON**

BUY IT BECAUSE... We've said it before but this time *Spearhead really* has never looked so good!

> **"I decided to treat this version as a one-off filmed drama and darken the tone somewhat."**







THE TIME-SPACE VISUALISER

Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.

JUNE

FRIDAY 28

CD - AUDIO DRAMAS

- ***Prisoners of Fate*** by Jonathan Morris [Fifth Doctor, Tegan, Turlough and Nyssa] Big Finish £14.99
- ***The Dalek Contract*** by Nicholas Briggs [Fourth Doctor, Romana, K9] Big Finish £10.99

CD - AUDIO READING

- ***Council of War*** by Simon Barnard & Paul Morris [Benton] Big Finish £8.99

JULY

THURSDAY 4

CD - AUDIO READING

- ***Destiny of the Doctor 7: Shockwave*** by James Swallow [Seventh Doctor and Ace] AudioGO £10.20 See page 75

CD - TALKING BOOKS

- ***Shroud of Sorrow*** by Tommy Donbavand [Eleventh Doctor and Clara. Read by Frances Barber] AudioGO £15.99
- ***The Leisure Hive*** by David Fisher [Fourth Doctor & Romana. Read by Lalla Ward] AudioGO £13.25 See p77

THURSDAY 11

MAGAZINE

- **DWM Special: The Missing Episodes – The Second Doctor Volume 1** Panini £6.99

MONDAY 15

Blu-ray

- ***Spearhead from Space*** by Robert Holmes [Third Doctor, Liz, Brigadier] BBC £20.52 See above

THURSDAY 25

MAGAZINE

- **DWM 463** Panini £4.75

WEDNESDAY 31

CD - AUDIO READING

- ***Mastermind*** by Jonathan Morris [The Master] Big Finish £8.99 See p76

CD - AUDIO DRAMAS

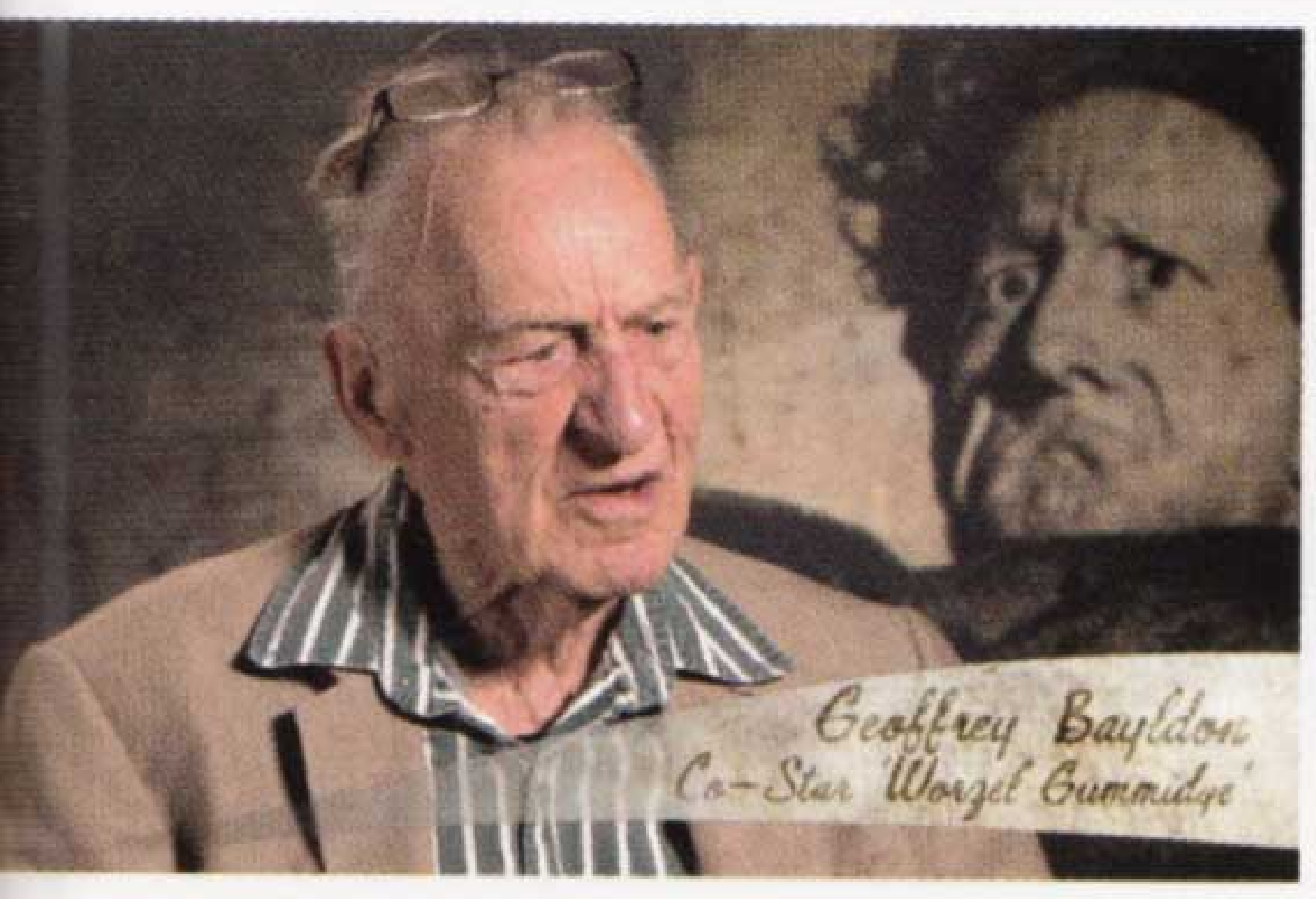
Jon Pertwee makes his entrance as the Third Doctor.

WHAT'S IT ABOUT?

The TARDIS arrives on Earth in the middle of a meteorite shower, and the recently regenerated Doctor is discovered unconscious by UNIT troops, and taken to a nearby hospital. Brigadier Lethbridge-Stewart is faced with having to cope not only with the mysterious meteorites but also with Ransome, an ex-employee of a local plastics factory, who claims he has seen a walking mannequin...

EXTRAS

- *A Dandy and a Clown* – documentary that looks at the life and career of Jon Pertwee. With contributions from actors Katy Manning, Judy Cornwell, David Jacobs, Geoffrey Bayldon and Kenneth Earle, writer and script editor Terrance Dicks, and long-time friend Stuart Money.
- *Carry On: The Life of Caroline John* – a tribute to the actress who played Liz Shaw. With husband Geoffrey Beevers, daughter Daisy Ashford, brother Seb John, sister Priscilla John and friends Jennie Heslewood and Patricia Merrick.
- Title sequence material – raw, mute test and build-up material produced for the Jon Pertwee title sequence.
- Restoration comparison – short feature comparing the restored episodes with previous versions and a look at some of the problems encountered during the remastering.



Judy Cornwell
Co-Star 'The Navy Lark'

Shockwave

AUDIO READING AudioGO

WRITTEN BY James Swallow
PERFORMED BY Sophie Aldred and Ian Brooker
FEATURING The Seventh Doctor and Ace
RRP £10.20 (CD), £6.79 (download)
RELEASED 4 JULY

The latest chapter of *Destiny of the Doctor* is read by Sophie Aldred, who played the Seventh Doctor's companion Ace on television – and she couldn't be more thrilled. "John Ainsworth [producer and director of the series] emailed me a little while ago and asked whether I'd fancy doing it," she remembers, "and I have to say I felt really, really chuffed, because this is representing Sylvester and me, and our era."

In fact, the script gives her a chance to represent Sylvester McCoy in more ways than one. "I've been working on my Sylvester impression!" she grins, "and at one point I have to do another Doctor as well – which is lovely, because I was quite surprised when I read the script and got to that and thought 'Hang on a minute...', and that felt really nice – as well as all the other characters, which will be interesting. But what's lovely for me about this is that I get to narrate as well, which is great, because I *love* just telling stories straight. That's a really great thing for me – to do Ace, other characters, and be narrating."

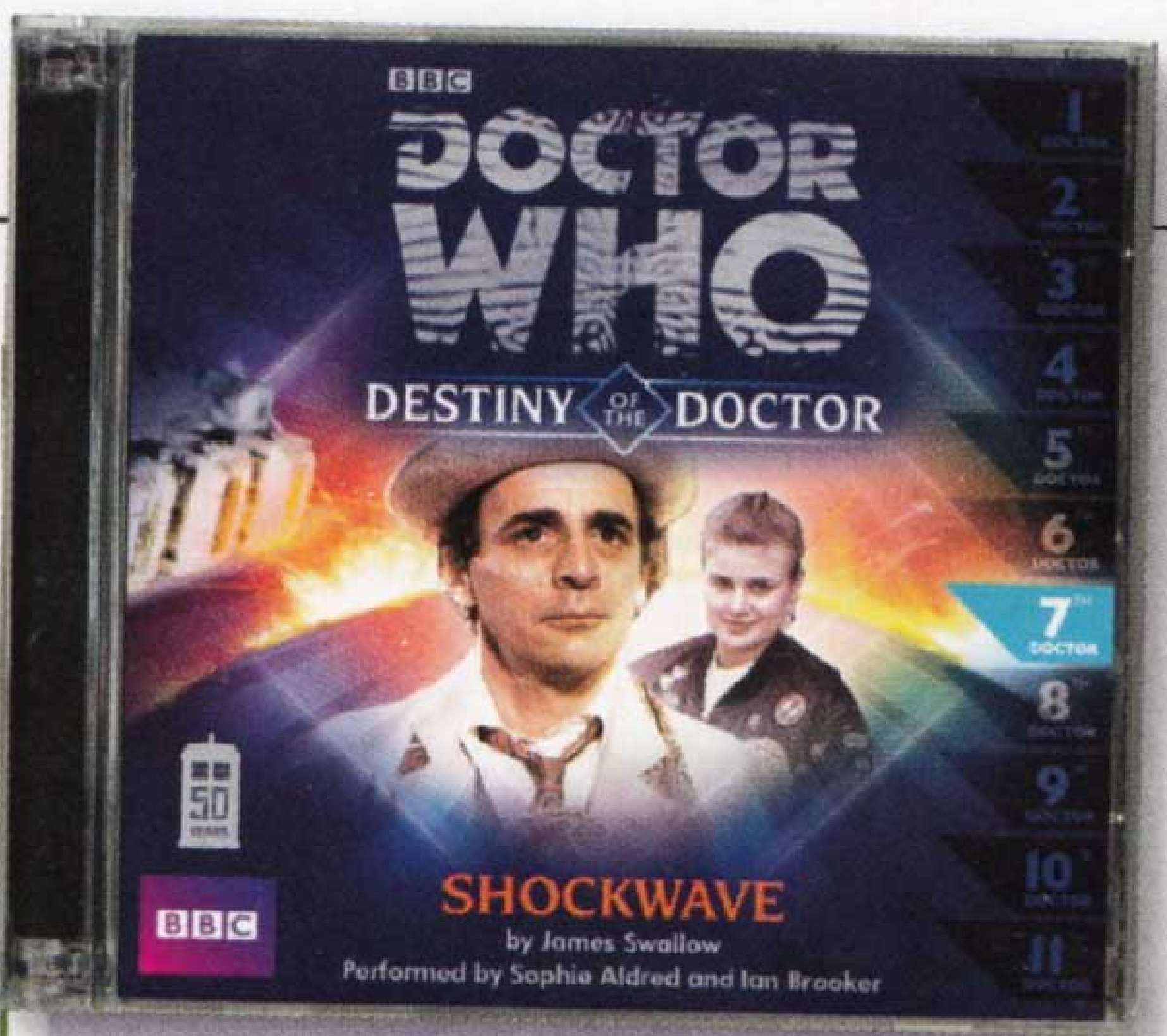
Writer James Swallow has previous with the Seventh Doctor. "I did an audio drama with Sylvester called *Kingdom of Silver*, which was a Cybermen story," he reminds us. "I did certainly like the late-era version of that character, the one we got at the end of the series; I like the relationship he has with Ace.

"There's a feeling that everything the Doctor's doing is not really clear from the outset. Ace is having to play catch-up while the Doctor's having this big plan. She feels a little bit of pressure from that, but because she's a very dynamic character herself, she basically takes the law into her own hands and says 'Well if you're going to do your own thing and not tell me what's going on, I'm going to do *my* own thing'. In a lot of ways, the narrative of *Shockwave* is driven by that relationship; I hope it's an action-adventure romp as much as it is an illustration of how these two people interact."

As well as featuring that aforementioned 'other Doctor' (because *Shockwave*, like the other *Destiny of the Doctor* adventures, involves the Eleventh), there's a tonal link to the more recent television episodes. "I wanted to try to make it a story that bridges the feel of that late McCoy era, and the current Matt Smith era of *Doctor Who*," explains James. "I wanted it to feel like it's got the sort of bombast and action-adventure feel that a lot of late-1980s *Doctor Who* had, but I think as well it's got the bigness of scope that a lot of the current era seems to have.

"*Shockwave* is basically a sci-fi disaster-movie that the Doctor and Ace parachute into the middle of," he continues, "with all this wacky stuff happening. There's stuff blowing up, lots of people running around – I wasn't going for any high-falutin' deep storytelling here, I just wanted to tell a pacy, rollicking action-adventure story with a human core..."

DAN TOSTEVIN



WHAT'S IT ABOUT?

The inhabitants of Tarsus Six race to evacuate their world before their sun collapses into a spatial anomaly. When the Doctor and Ace arrive, Ace assumes that they are there to help, but it soon becomes clear that the Doctor has an agenda of his own...

BUY IT BECAUSE... It's a dramatic race against the clock for the Seventh Doctor and Ace.

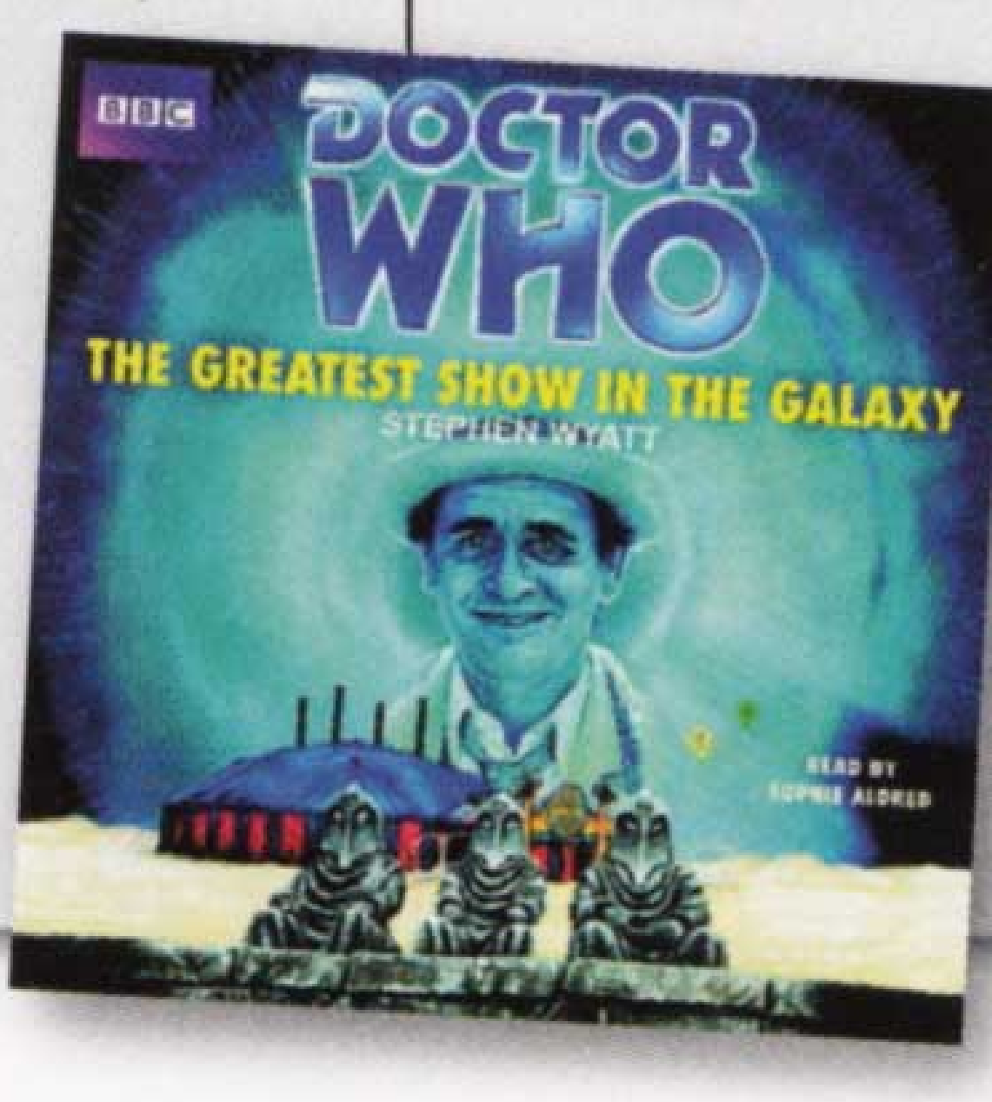
- ***Persuasion*** by Jonathan Barnes [Seventh Doctor] Big Finish £14.99 See p77
- ***The Final Phase*** by Nicholas Briggs [Fourth Doctor, Romana and K9] Big Finish £10.99 See p77
- ***Counter-Measures: Series 2*** by Matt Fitton, James Goss, Mark Wright & Cavan Scott, John Dorney. Big Finish £30.00 See p76

AUGUST

THURSDAY 1

CD - TALKING BOOKS

- ***The Greatest Show in the Galaxy*** by Stephen Wyatt [Seventh Doctor and Ace. Read by Sophie Aldred] AudioGO £13.25



- ***Summer Falls*** by James Goss, writing as Amelia Williams. AudioGO £13.25

CD - AUDIO READING

- ***Destiny of the Doctor 8: Enemy Aliens*** by Alan Barnes [Eighth Doctor and Charley] AudioGO £10.20

MONDAY 5

DVD

- ***The Green Death Special Edition*** by Robert Sloman [Third Doctor, Jo] BBC DVD £20.48

THURSDAY 22

MAGAZINE

- **DWM 464** Panini £4.75

MONDAY 26

DVD

- ***The Ice Warriors*** by Brian Hayles [Second Doctor, Jamie and Victoria] BBC DVD £20.42

SATURDAY 31

CD - AUDIO READING

- ***The Alchemists*** by Ian Potter [First Doctor and Susan] Big Finish £8.99

CD - AUDIO DRAMA

- ***Iris Wildthyme – Series 4 Box Set*** by Cavan Scott, Mark Wright and David Bryher. [Iris Wildthyme] Big Finish £25.00
- ***Starlight Robbery*** by Matt Fitton [Seventh Doctor] Big Finish £14.99

CD - INTERVIEW

- ***Benjamin & Baxter*** Christopher Benjamin and Trevor ►

Counter-Measures: Series 2

AUDIO DRAMAS Big Finish

WRITTEN BY Matt Fitton, James Goss, John Dorney, Cavan Scott and Mark Wright
STARRING Simon Williams (Group Captain Gilmore), Pamela Salem (Rachel Jensen), Karen Gledhill (Allison Williams), Hugh Ross (Sir Toby Kinsella
RRP £10.99 (CD), £8.99 (download)
RELEASED 31 JULY

Last year, Big Finish reunited three characters from 1988's *Remembrance of the Daleks* for their own audio spin-off series, *Counter-Measures*. Now, they're back for a second run. "Series Two is basically just continuing what we started off with in Series One," explains David Richardson, the producer, "except that in making Series One, we learned to a greater extent what *Counter-Measures* was. Around the second and third episode of Series One, the format really started to slot in place, and I think they're a greater indication of what Series Two is like.

"Having said that, we wanted to do more character-based stories, so they're not really tales of alien invasions or monsters; they're smaller-scale stories, more linked in to how they affect our cast." Does that mean they feel more contained? "Yes. They're also quite dark in places, quite gritty... it's very much down-to-earth, and it's about human-to-human drama." As well as bringing back Gilmore (Simon Williams), Rachel (Pamela Salem), and Allison (Karen Gledhill) from *Remembrance*, Series One introduced Hugh Ross as Sir Toby. "When we went into making Series One, we had all these grand plans for the character of Toby, but very few of them actually made it into the scripts," admits David. "So when we got together for our Series Two planning meeting, covering that ground was top of our list of things to do."

Presumably the characters are a tighter-knit group now they've got a few adventures under their belts? "I'd say actually they're a more mistrusting group," David counters. "The characters operate in shades of grey. That's been one of the thrills of doing the series, actually – it's as much about investigating human dynamics as it is about strange phenomena."

What else makes *Counter-Measures* unique? "I think the 1960s tone is something that we really fell in love with, and tried to embrace in every angle of the production. It's something the audience seemed to fall in love with as well."

Series Two also guest stars Celia Imrie who recently appeared in the TV series episode *The Bells of Saint John*. "We were thrilled that she was able to come aboard," David explains. "She appears in the second episode as a scientist who is running a nuclear bunker deep underneath London.

"She did the most incredible job. It was one of those performances where she took everything that was in the text and made so much more out of it; brought depth and texture and sympathy to a character that might not have been so sympathetic. She's phenomenal – really superb."

DAN TOSTEVIN

WHAT'S IT ABOUT?

The Counter-Measures group investigates new cases of unexplained phenomena, and alien incursions. One of their own members is accused of murder, a chess tournament hides a secret, an old case resurfaces, and the fate of the world hangs in the balance...

BUY IT BECAUSE... It's a *Doctor Who* spin-off with a unique format and style of its own.

Mastermind

AUDIO DRAMA Big Finish

WRITTEN BY Jonathan Morris
PERFORMED BY Geoffrey Beevers, Daphne Ashbrook, Yee Jee Tso
FEATURING The Master
RRP £8.99 (CD), £7.99 (download)
RELEASED 31 JULY

BBC
DOCTOR WHO
DAPHNE ASHBROOK
YEE JEE TSO
GEOFFREY BEEVERS
MASTERMIND
BY JONATHAN MORRIS
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG FINISH
THE COMPANION CHRONICLES

WHAT'S IT ABOUT?

The Vault – an archive of alien artefacts securely stored deep beneath the Angel of the North. There's also a prisoner in the Vault. An extraterrestrial known as the Master. He has been on Earth for some time, but now he's under lock and key. This is his story...

Rather than bring back Daphne Ashbrook and Yee Jee Tso's characters from the 1996 *Doctor Who* TV Movie, the 2011 audio *Tales from the Vault* cast Daphne and Yee Jee as two new characters, Ruth Matheson and Charlie Sato.

"When I wrote *Tales from the Vault*, it did feel like those two characters could be spun off in some way," recalls writer Jonathan Morris. "I said 'I want to write those characters again.'"

Tales was a real-time dialogue, breaking away for four individual narrated stories from companions of early Doctors. "*Mastermind* is also real-time," Jonathan says, of his new story, "breaking away for little narrated flashbacks."

But if it doesn't feature any actual companions like *Tales* did, why is *Mastermind* a *Companion Chronicles* story at all? "The way I justify it is that **DWM** did a special a long time ago which had a guide to the Doctor's companions," grins Jonathan, wickedly. "It started with Ian Chesterton and Barbara Wright, all the way up to the 1980s, and on that list, in that guide, was the Master. He was one of the companions! He's an *evil* companion, but he was still a companion. So I wanted to do a story where the Master was the hero, rather than the Doctor..."

How do Charlie and Ruth encounter the Doctor's nemesis? "The Master has become a prisoner in the UNIT vault," Jonathan explains. "He's there in his emaciated, cadaverous form, as played by Geoffrey Beevers, having been discovered by UNIT in the 1980s under mysterious circumstances. The story is him being interrogated by Ruth Matheson and Charlie Sato, with him recounting how he came to be caught.

"I think the most interesting thing you can do with the Master, which I try to do in *Mastermind*, is have him as the underdog. Make him weakened, force him to use his wits to work his way out of being trapped, or to the top of a heap. You want to have a protagonist that is overcoming incredible odds, and even though the Master is evil, he needs that too because it shows off his resourcefulness and his cunning. He's also interesting because he is consciously evil. Most people who do evil things think they are doing good, think they're on the side of the angels, but the Master goes 'I am being bad for the sake of it'. Why does he do that? Why does he get such *enjoyment* from it...?"

DAN TOSTEVIN

BUY IT BECAUSE... It's a *Doctor Who* story told from the point of view of the villain.

> **"The most interesting thing you can do with the Master is have him as the underdog..."**

◄ Baxter interviewed by Nicholas Briggs. Big Finish £6.00

SEPTEMBER

THURSDAY 5

CD - AUDIO READING

■ ***Destiny of the Doctor 9: Night of the Whisper*** by Mark Wright & Cavan Scott. [Ninth Doctor, Rose and Captain Jack] AudioGO £10.20

CD - TALKING BOOK

■ ***The Trial of a Time Lord – Volume 1*** by Terrance Dicks and Philip Martin. [Sixth Doctor and Peri. Reader TBC] AudioGO £TBC

MONDAY 16

DVD

■ ***Scream of the Shalka*** by Paul Cornell. [Animation starring Richard E Grant] BBC DVD £TBC

THURSDAY 19

MAGAZINE

■ **DWM 465** Panini £4.75

MONDAY 30

DVD

■ ***Terror of the Zygons*** by Robert Banks Stewart. [Fourth Doctor, Sarah, Harry, the Brigadier, Benton] BBC DVD £20.48

CD - AUDIO DRAMA

■ ***The Lost Stories: The Dark Planet*** by Brian Hayles [First Doctor, Ian and Vicki] Big Finish £16.99

■ ***1963: Fanfare for the Common Men*** by Eddie Robson [Fifth Doctor and Nyssa] Big Finish £14.99

■ ***Daleks Among Us*** by Alan Barnes [Seventh Doctor] Big Finish £14.99

■ ***Bernice Summerfield: Missing Persons*** by Hamish Steele, Martin Day, David Llewellyn, James Goss, Scott Handcock and Gary Russell. [Bernice Summerfield] Big Finish £40.00

CD - AUDIO READING

■ ***Upstairs*** by Mat Coward [First Doctor, Steven and Vicki] Big Finish £8.99

WHERE TO BUY

Big Finish: Visit *bigfinish.com* or email *sales@bigfinish.com* Alternatively, phone the credit card hotline on 01628 824102, or send a cheque payable to Big Finish Productions to PO Box 3787, Maidenhead, Berks, SL6 3TF.

AudioGO: Available from shops or *audiogo.com/uk*

Persuasion

AUDIO DRAMA Big Finish

WRITTEN BY Jonathan Morris
STARRING Sylvester McCoy (the Seventh Doctor), Tracey Childs (Dr Elizabeth Klein), Christian Edwards (Will Arrowsmith)
RRP £14.99 (CD), £12.99 (download)
RELEASED 31 JULY

DOCTOR WHO
SYLVESTER McCOY AND TRACEY CHILDS IN
PERSUASION
BY JONATHAN BARNES
THE AUDIO ADVENTURES OF DOCTOR WHO
FEATURING MIRANDA RAISON DAVID SIBLEY CHRISTIAN EDWARDS
BIG FINISH
FULL CAST AUDIO DRAMA

Elizabeth Klein – one of Big Finish's most complex original characters – is back!

Is everyone's favourite reformed megalomaniacal time-travelling Nazi scientist as fun to write as she is to listen to? "She was fun, absolutely," explains Jonathan Barnes, the writer of the first of three new Seventh Doctor and Klein stories. "She kind of wrote herself – her voice was so clear. What Tracey Childs has done with it, you hear her voice in your head straight away. Although there's differences in terms of her being a Nazi or working for UNIT, I think Klein is Klein, really." Does that mean there are some constant characteristics that define her in all her varied appearances? "Yes, it's just a matter of context. There's an interesting tension there as to whether, if the context were to shift, that more murderous side would come out..."

This new Klein trilogy is the brainchild of Big Finish script editor Alan Barnes, who's also written its conclusion. "Alan had a clear idea of the shape of the trilogy," explains Jonathan, "the overall structure of it, but not perhaps some of the individual details, so between the three of us – Alan, Matt Fitton, and me – we thrashed out the finer details of it. Alan's brief to me was that it had to involve the very end of Nazi Germany, 1945, and it had to involve a search for something of intergalactic significance. There was quite a bit of collaboration, which was obviously a great pleasure. I think one of the main things that came out of it was, of course, the creation of the new companion, Will Arrowsmith."

Will, who appears in all three stories, is "very academic," according to Jonathan. "He's someone who thinks in very intellectual, theoretical terms. He hasn't yet worked out how to apply that ability to the real world, and that's his story, the arc of his character over the whole trilogy. Christian Edwards, who plays the role, sounds absolutely fantastic. You meet him and he's an extremely cool, laid-back, laconic guy, and you think 'Where's Will going to come from out of this dude?', but then in the booth he conjures up a voice from goodness-knows-where inside him and the character is fully-formed!"
DAN TOSTEVIN

BUY IT BECAUSE... It's the start of a new trilogy featuring one of the audio range's most fascinating creations, Elizabeth Klein.

WHAT'S IT ABOUT?

The Doctor recruits Elizabeth Klein for a mission to the final days of Hitler's Germany. Strange and sinister beings are converging on the same time/space location in search of the scientist Schalk, whose experiments are the key to a devastating power...

The Final Phase

AUDIO DRAMA Big Finish

WRITTEN BY Nicholas Briggs
STARRING Tom Baker (the Fourth Doctor), Mary Tamm (Romana), John Leeson (K9), David Warner (Cuthbert), Toby Hadoke (Mr Dorrick), Nicholas Briggs (The Daleks),
RRP £8.99 (CD), £7.99 (download)
RELEASED 31 JULY

Big Finish's incredible season of Fourth Doctor and Romana audio dramas, recorded before Mary Tamm's tragic death last year, is coming to an end.

"This is the last time we'll hear Mary Tamm as Romana," acknowledges writer Nicholas Briggs, "and as it turns out, it's a very fitting end. It ends on a very positive note, with her admitting in spite of herself that she does actually like being with the Doctor. There's a specific scene in there which is now quite poignant, where she starts to soften a bit. Mary came in and said 'I really do like this script, that moment is lovely', and listening to it now..." He trails off.

"We already knew that she was seriously ill, but of course we were hoping for the best. We hoped she would do more. She really threw herself into it and was full of questions, wanting to make sure she got everything right. The compassion and concern for the Doctor is something we've never heard from Romana before, but Mary managed to tackle it perfectly, doing it in the style of her original performance, so that it doesn't sound like something that would have been out of place in 1978."

This run of audios stands as Mary Tamm's farewell to *Doctor Who*, and there's nothing Nick would change about her final triumphant encore. "She loved it and was so dedicated to it. When she told us how ill she was, the very next thing she said was that she wanted to do these. She was determined to see it through. I think we gave her a lovely mix of stories and she was terrific throughout."

Although this is the last we'll hear from Mary as Romana, the legacy of her final season will continue to be felt – the ongoing storyline of Cuthbert and the Conglomerate concludes in *The Final Phase*, but the door is left open for more. "There are questions left which need answering," Nick nods. "It's more than likely that these answers will come during adventures with other Doctors. Stay tuned..."
DAN TOSTEVIN

BUY IT BECAUSE... It's a perfect farewell to a glorious season, and a much loved companion.

BBC
DOCTOR WHO
TOM BAKER AND MARY TAMM IN
THE FINAL PHASE
BY NICHOLAS BRIGGS
THE AUDIO ADVENTURES OF DOCTOR WHO
FEATURING DOMINIC MAFHAM DAVID WARNER TOBY HADOKE NICHOLAS BRIGGS AS THE DALEKS WITH JOHN LEESON AS K9
FULL CAST AUDIO DRAMA

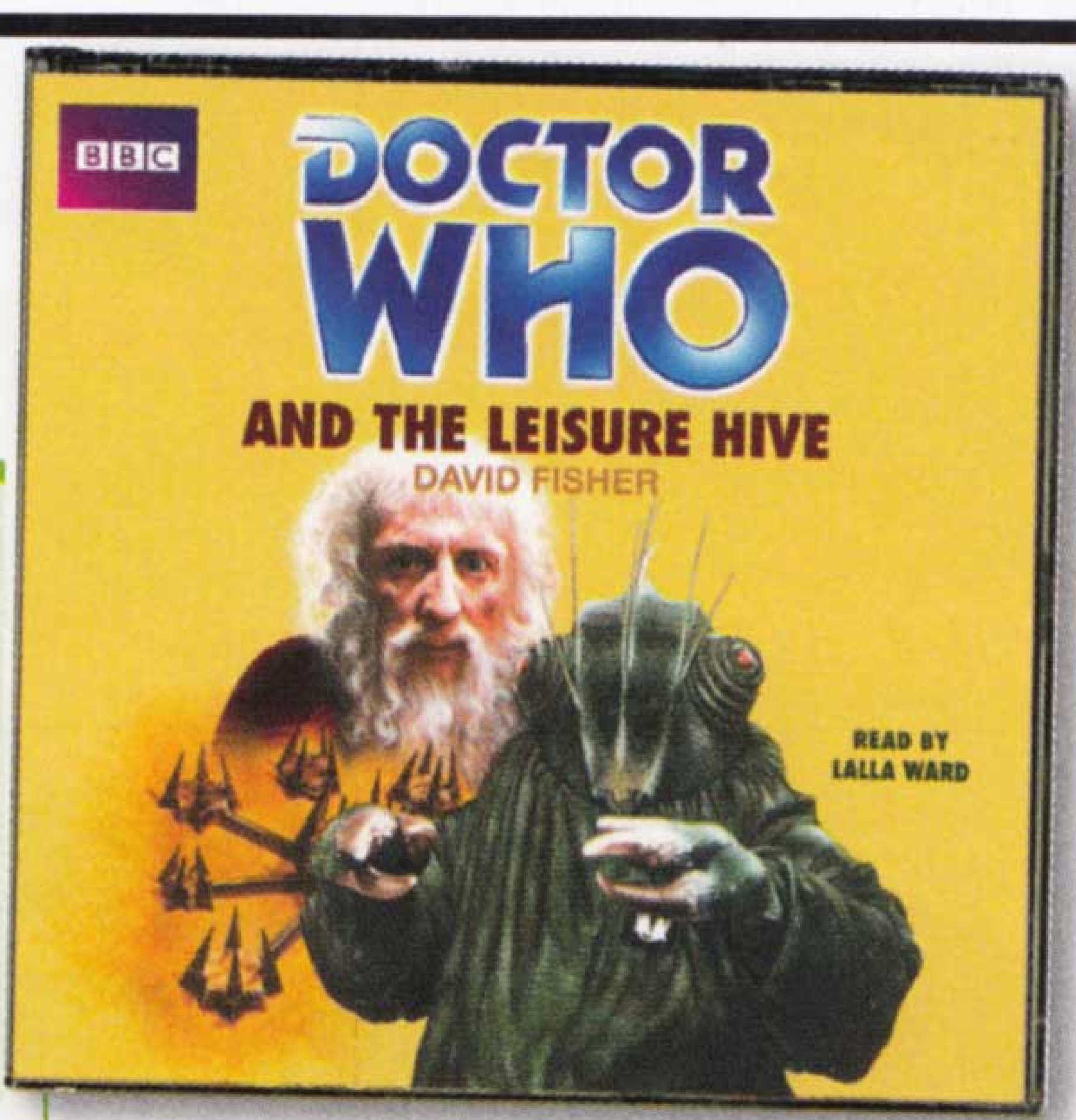
WHAT'S IT ABOUT?

Cuthbert's plan for the Proxima System is reaching its final phase. As the countdown to the opening of the Quantum Gateway begins, the Daleks reveal their true intentions...

The Leisure Hive

AUDIO READING AudioGO

WRITTEN BY David Fisher
READ BY Lalla Ward
FEATURING The Fourth Doctor, Romana and K9
RRP £13.25 (CD) £8.95 (download)
RELEASED 4 JULY



The latest *Doctor Who* talking book from AudioGO is David Fisher's own adaptation of his 1980 TV serial *The Leisure Hive*.

"The book is packed with context and detail exclusive to the novelisation, not least of all seven-and-a-half pages devoted to the history of Argolin warfare," reveals commissioning editor Michael Stevens. "All of David's *Doctor Who* novelisations are liberally laced with references to a multitude of people, planets, incidents and creatures, and *The Leisure Hive* is no exception. There's humour there, but of a playful, subtle kind, which puts me greatly in mind of Douglas Adams. Lalla's sometimes arch tones are a gift for this sort of deadpan storytelling."

The televised version of *The Leisure Hive* remains one of the most glossy and distinctive pieces of work produced during the 1980s – looking and sounding loud, bright, colourful and flashy. The novelisation could never quite hope to catch that unique ethos – so how is the story presented anew?

"I certainly got a sense that our audio version had to be a bit different from the TV version," admits sound designer Simon Power, "which was undoubtably the unique vision of the director. A single line of the narrative gave me the direction to follow: 'the colours that were so intoxicating, were actually the colours of death'. As soon as I read that I thought, yes, this has to be panaramic and beautiful, but also sinister and deadly."

"There is something different about *The Leisure Hive* which sets it apart from its predecessors," says Stevens, "but that seems to develop from the series' new direction, when it was keener to explore scientific theories and societal unrest, rather than the more traditional scenario of 'villains and monsters' versus 'the downtrodden'."

"I think the listener can expect a different experience from the TV show," Power concludes. "But hopefully one that's equally as exciting and colourful as Argolis itself!"
DAVID DARLINGTON

BUY IT BECAUSE... It's an opportunity to explore new depths of the serial that began a new era for the TV series.

WHAT'S IT ABOUT?

A visit to the leisure planet of Argolis turns sour when the Doctor and Romana are accused of sabotage and murder. The Tachyon Recreation Generator lies at the heart of a complex plan which will ultimately lead to a new Argolin dawn...

PRIZES TO BE WON!

Enter this month's competitions for the chance to win *Doctor Who* Blu-rays, DVDs, books and audios!

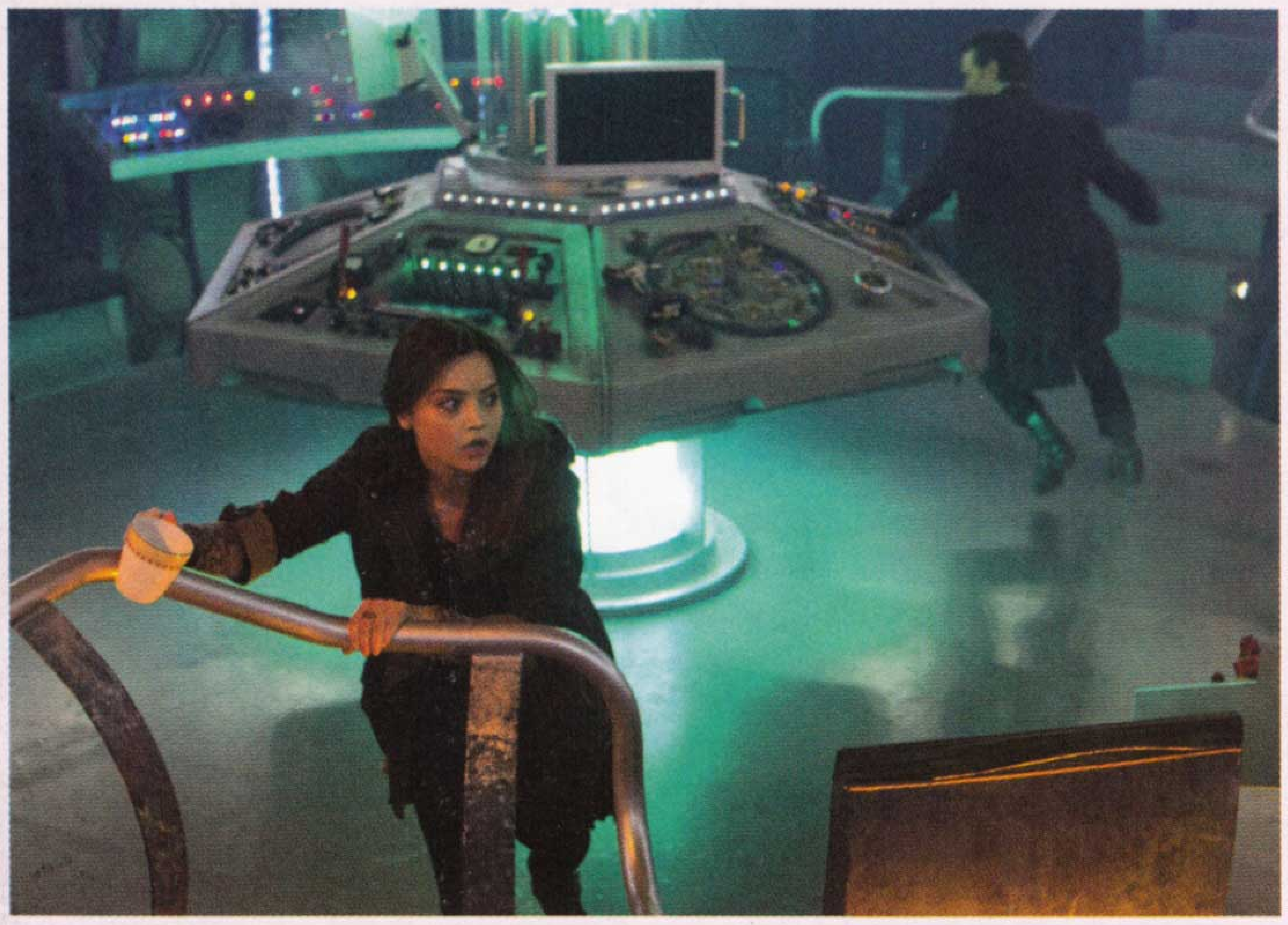
WIN! SERIES 7: PART 2 BLU-RAY!

Out now on DVD and Blu-ray is the latest series of *Doctor Who*, which aired earlier this year. Matt Smith stars as the Eleventh Doctor and is joined by Jenna-Louise Coleman as the impossible girl, Clara Oswald, who the Doctor has seen die twice before. Determined to discover the truth about Clara, the Doctor invites her to travel with him in the TARDIS.

Along the way, they battle some of the Doctor's oldest enemies – the Great Intelligence, the Ice Warriors and the Cybermen – and face new threats from the Old God of Akhaten, the Crimson Horror and the Ghost of Caliburn House.

The nine episodes featured in this box set are the 2012 Christmas Special *The Snowmen*, *The Bells of Saint John*, *The Rings of Akhaten*, *Cold War*, *Hide*, *Journey to the Centre of the TARDIS*, *The Crimson Horror*, *Nightmare in Silver* and *The Name of the Doctor* in which the Doctor finally discovers the truth about Clara.

The three-disc set is out now, priced £25.52 on DVD and £30.63 on Blu-ray. We have **FIVE** copies of the Blu-ray edition to give to readers who can answer this:



INCLUDES BLU-RAY™ + ULTRAVIOLET DIGITAL CO
BBC
SERIES 7: PART 2
DOCTOR WHO
BBC
DOCTOR WHO
3 DISCS
SERIES 7: PART 2
EPISODES 6-13 & 2012 CHRISTMAS SPECIAL
TBC

Where do the Ice Warriors originally come from?

- **A** Mercury
- **B** Mars
- **C** Margate

Phone **09011 544 310** to enter, or post your entry to the address below, placing this at the start: "THE DOCTOR HAS A SECRET HE WILL TAKE TO THE GRAVE. IT IS DISCOVERED!"

WIN! REGENERATION DVDs!

BBC Worldwide has released a special DVD box set, which collects a total of nine *Doctor Who* adventures from many different eras of the show, with the banner theme of *Regeneration*. As the title suggests, each of the selected stories features the Doctor's transformation into a new body.

The Tenth Planet from 1966 is released here for the first time on DVD. Also included in the set are *The War Games* (1969), *Planet of the Spiders* (1974), *Logopolis* (1981), *The Caves of Androzani* (1984), *Time and the Rani* (1987), the TV Movie (1996), *Bad Wolf/The Parting of the Ways* (2005) and *The End of Time* (2009-10).

This new box set is comprised of six discs, which are presented in an individually numbered, limited edition collectors' album. *Regeneration* is priced £61.27, but, thanks to the generosity of BBC DVD, we have **THREE** box sets to give away absolutely free. To be in with a chance of winning one, just answer the following question:

BBC
DOCTOR WHO
REGENERATION
BBC

What was the last thing the Tenth Doctor said before he regenerated?

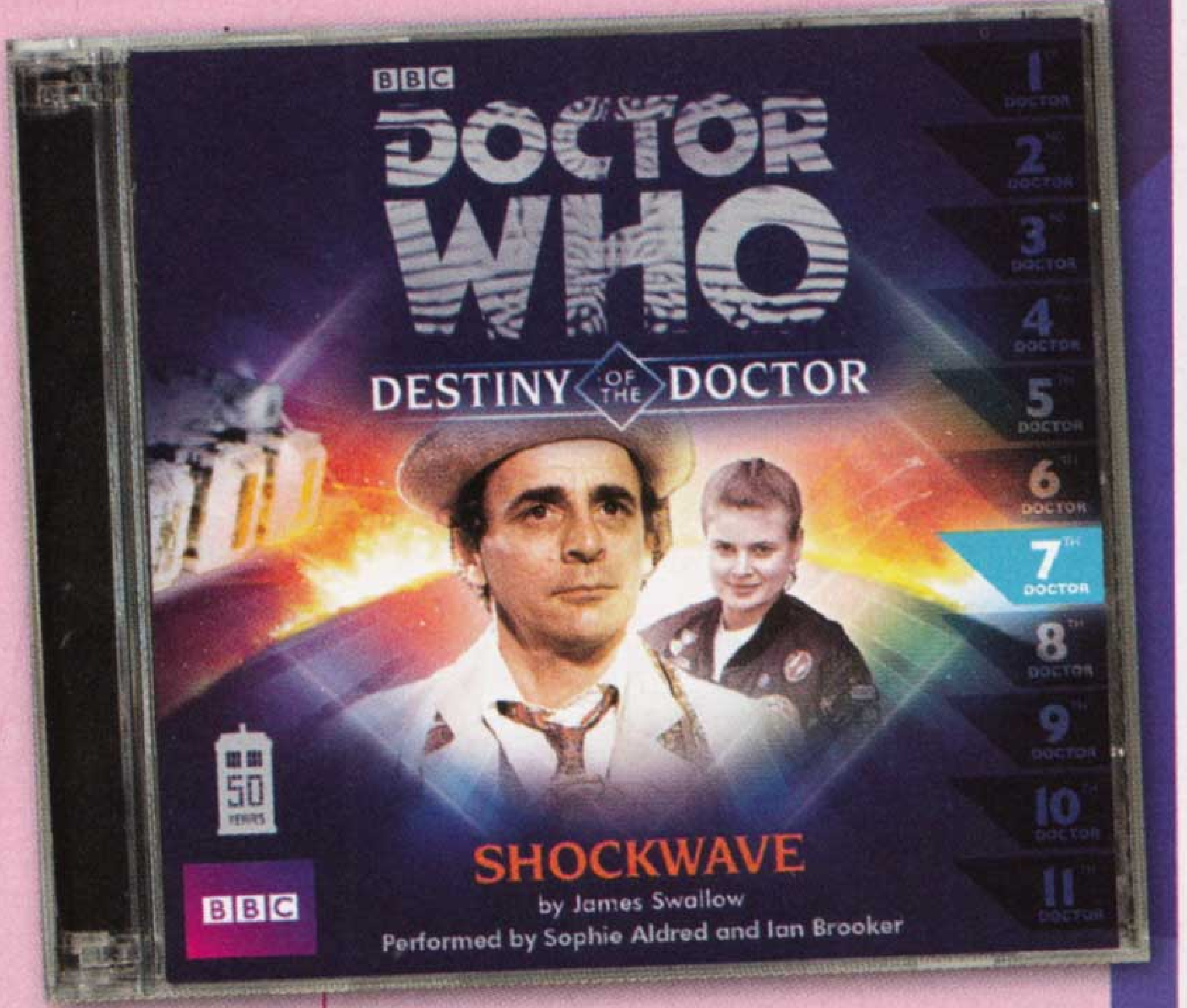
- **A** "I don't want to go."
- **B** "I can't wait to go."
- **C** "I'm all keyed up, but just can't go."

Phone **09011 544 311** to enter, or post your entry to the address below, beginning with: "IT'S THE END, BUT THE MOMENT HAS BEEN PREPARED FOR."

HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 27 June 2013 and close at midnight on Wednesday 24 July 2013. Service Provider: Spoke, 0870 880 4869 **BY POST:** Send to **Doctor Who Magazine** 462, PO Box 503, Leicester, LE94 0AD. Write your answer,and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 24 July 2013. **TERMS AND CONDITIONS:** Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

WIN! SHOCKWAVE CD!



The latest chapter in AudioGO's *Destiny of the Doctor* series features the Seventh Doctor and his companion, Ace.

In the far future, the inhabitants of Tarsus Six face a desperate struggle to evacuate their world before their sun, Tarsus Ultra, collapses into a cataclysmic spatial anomaly. When the Doctor navigates the TARDIS to a space station orbiting Tarsus Six, Ace assumes that he intends offer their assistance. But it soon becomes clear that the Doctor has an agenda of his own. With the TARDIS immobilised, Ace realises that their own lives are as much in danger as those of the fleeing inhabitants. The race is on to escape the destruction of Tarsus Six and the devastating shockwave that will follow, reaching out and destroying everything in its wake...

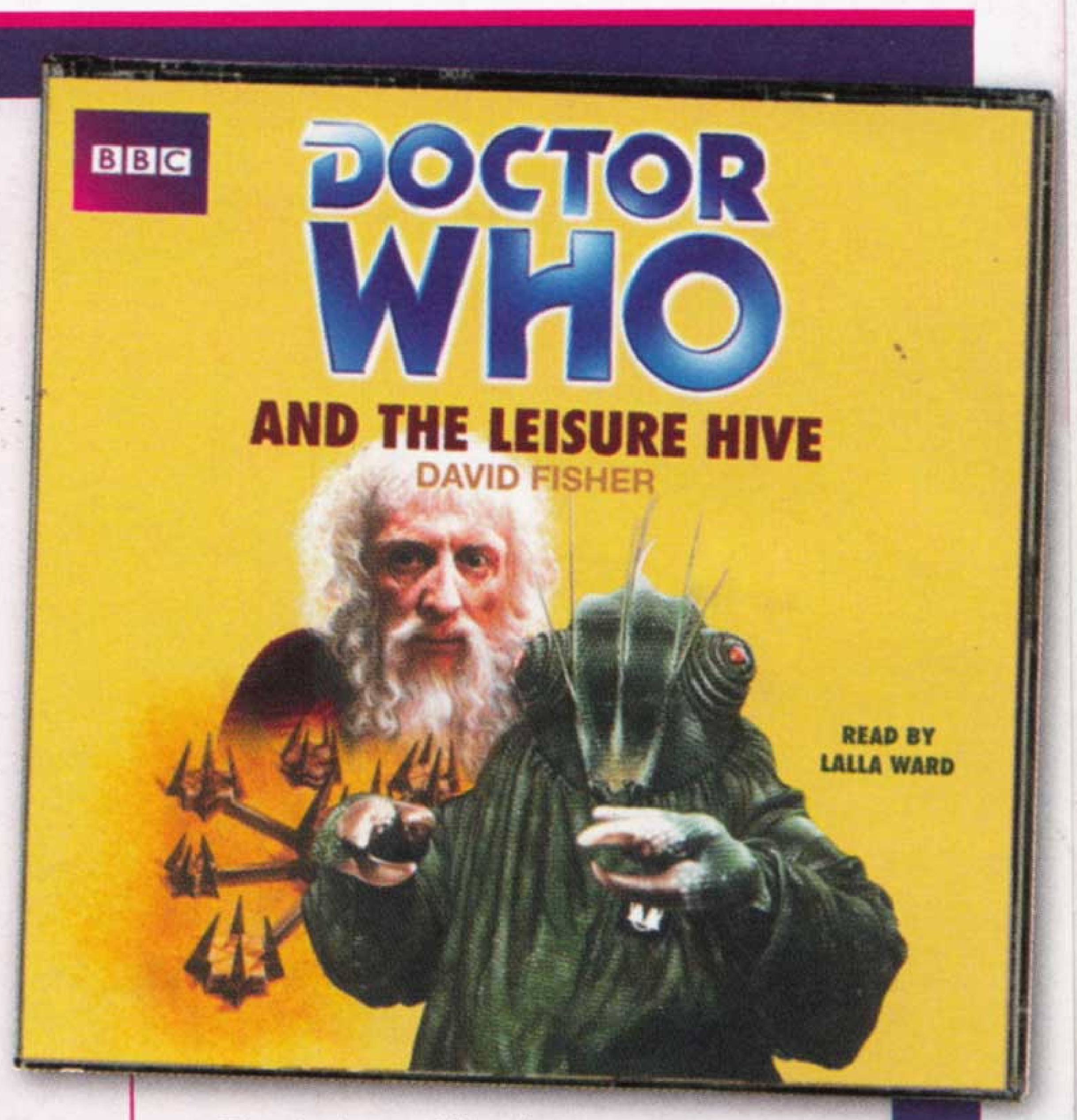
Shockwave, by James Swallow, is performed by Sophie Aldred, who played Ace in the TV series. It's released on 4 July on CD, priced £10.20 and is also available to download. We have **FIVE** copies of the CD to give away to the readers who can answer this question:

In 1987's *Dragonfire*, by what method does Ace claim she was transported to Iceworld?

- **A** A space hurricane
- **B** A time storm
- **C** A gravity tornado

Phone **09011 542 221** to enter, or post your entry to the address below, beginning with this: "I'M NOT THE PROFESSOR, I'M THE DOCTOR."

WIN! THE LEISURE HIVE CD!



David Fisher's novelisation of his groundbreaking 1980 Fourth Doctor serial, *The Leisure Hive,* is the latest title in AudioGO's range of *Doctor Who* talking books.

The Doctor and Romana visit the planet Argolis. Devastated after a brutal war with the reptilian Foamasi, the surviving Argolin offer visitors education and entertainment in the Leisure Hive, a sealed installation on the surface of their eradicated world. But the Hive is struggling to remain profitable and is under pressure to sell out to their former enemies.

The Argolin are now a sterile race and are pursuing research into time travel and tachyonics in the hope of avoiding their otherwise inevitable fate. But the Doctor and Romana discover that the Argolin are being deceived and that the time travel experiments have been faked. Meanwhile the Hive is invaded and a murder is committed with the Doctor and Romana being held responsible. But the true culprits remain at large...

The Leisure Hive is released on CD, priced £13.25, and to download on 4 July and is read by Lalla Ward who played Romana in the original TV version. We have **FIVE** CDs to give away to the readers who can answer the following question:

How long was the war between the Argolin and the Foamasi?

- **A** 20 years
- **B** 20 minutes
- **C** 20 seconds

Phone **09011 542 222** and leave your details to enter, or post your entry to the address below, starting with the question: "YOU MENTIONED FOAMASI?"

WIN! MASTERMIND CD!

BBC
CLASSIC DOCTORS · BRAND NEW ADVENTURES
DOCTOR WHO
DAPHNE ASHBROOK
YEE JEE TSO
GEOFFREY BEEVERS
PERFORM
MASTERMIND
BY JONATHAN MORRIS
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG FINISH
THE COMPANION CHRONICLES

The Vault is an archive of alien artefacts securely stored deep beneath the Angel of the North. There's also a prisoner in the Vault. An extraterrestrial known as the Master. He has been on Earth for some time, but now he's under lock and key. This is his story. Or, as Captain Ruth Matheson and Warrant Officer Charlie Sato discover, perhaps it is theirs...

Mastermind features Daphne Ashbrook and Yee Jee Tso, stars of the 1996 *Doctor Who* TV Movie, here reprising their roles of UNIT officers Ruth Matheson and Charlie Sato whom they first played in the audio drama, *Tales from the Vault*. For this new story they are joined by Geoffrey Beevers who once again plays the Doctor's arch enemy, the Master, a role he first performed in the 1981 Fourth Doctor TV story, *The Keeper of Traken*.

This new audio drama, which is part of the *Companion Chronicles* series, is released on 31 July on CD for £8.99 and to download for £7.99.

Thanks to the generous folks at Big Finish, we have **FIVE** copies of the CD to give away. If you would like to be in with a chance of winning one for yourself, just answer this question:

What is the Master's preferred weapon of choice?

- **A** Tissue compression eliminator
- **B** Flesh incineration radiator
- **C** Skin expansion evaporator

Phone **09011 542 223** and leave your details to enter, or post your entry to the address below, starting with the Master's hypnotic command: "I AM THE MASTER AND YOU WILL OBEY ME."

WIN! COUNTER-MEASURES: SERIES 2 CD!

It's back to the 1960s for a second series of retro audio drama *Counter-Measures* from Big Finish. The team of Group Captain Gilmore (Simon Williams), Rachel Jensen (Pamela Salem), Alison Williams (Karen Gledhill) and Sir Toby Kinsella (Hugh Ross) all return for four new adventures, investigating strange phenomena, dangerous technology and alien incursions. Guest stars for the series include Celia Imrie and Lucy Fleming. The new stories are *Manhunt* by Matt Fitton, *The Fifth Citadel* by James Goss, *Peshka* by Cavan Scott and Mark Wright, and *Sins of the Fathers* by John Dorney.

All four plays, plus a fifth CD featuring a behind-the-scenes documentary and interviews, are released as a box set on 31 July for £30.00. The series is also available to download for £25.00. We have **FIVE** CD box sets to give away, and you could be in with a chance of winning one if you answer this question:

BIG FINISH
FOUR ORIGINAL FULL-CAST AUDIO DRAMAS
COUNTER MEASURES
FROM THE WORLD OF DOCTOR WHO
SERIES 2
SIMON WILLIAMS
PAMELA SALEM
KAREN GLEDHILL
HUGH ROSS

Group Captain Gilmore is known to his men by what nick name?

- **A** Chunky
- **B** Chalky
- **C** Chutney

Phone **09011 542 224** and leave your details to enter, or post your entry to the address below, beginning with this plea: "I WISH BERNARD WAS HERE."

FILL THE GAP IN YOUR COLLECTION!

BBC

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DOCTOR WHO MAGAZINE

THE MISSING EPISODES

THE FIRST DOCTOR

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Summer 2013
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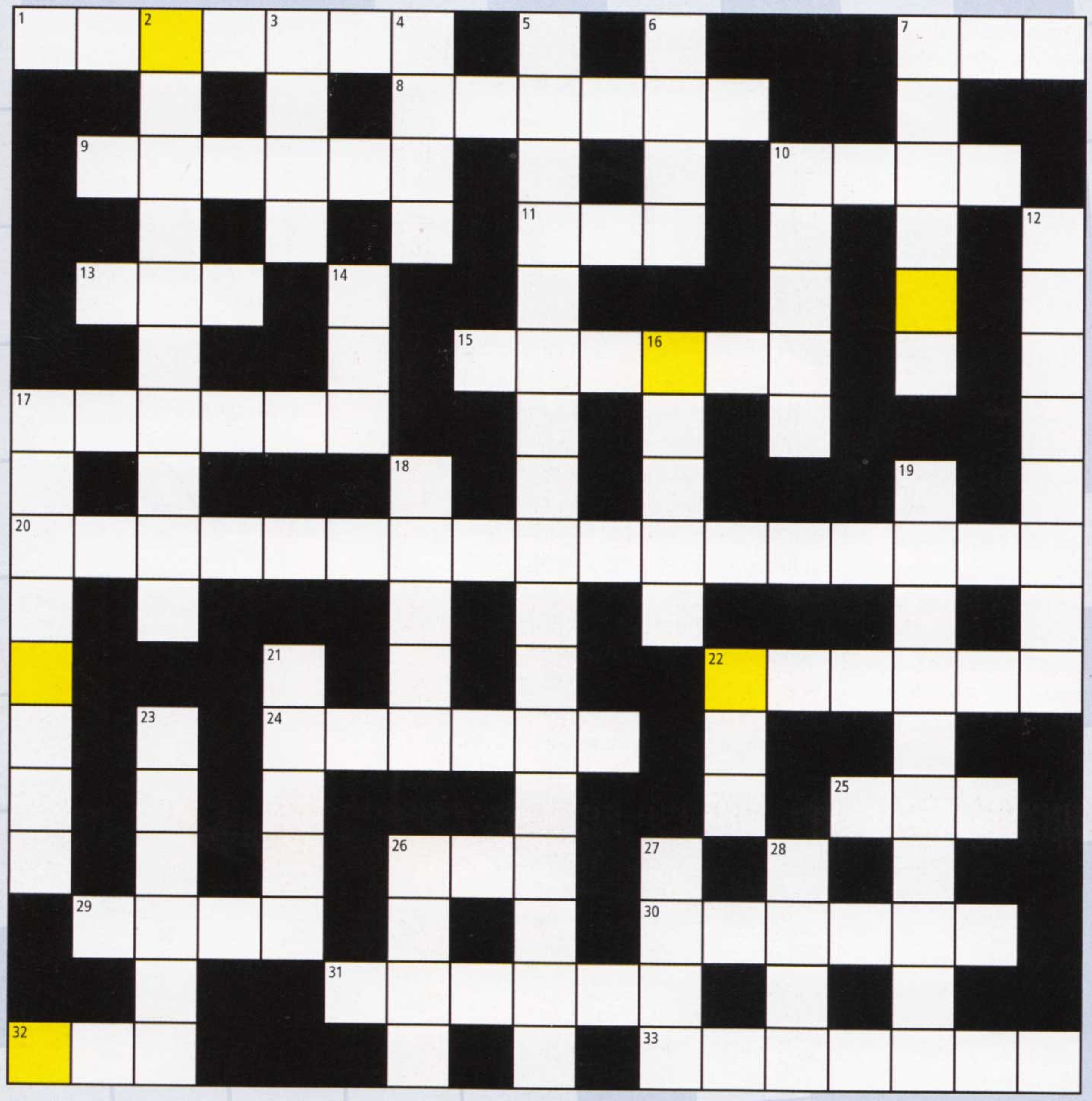
COMING SOON: THE MISSING EPISODES: THE SECOND DOCTOR — VOLUME 1

CROSSWORD

Can you tell the Green Death from the Crimson Horror? Then why not have a go at this puzzle?



ACROSS

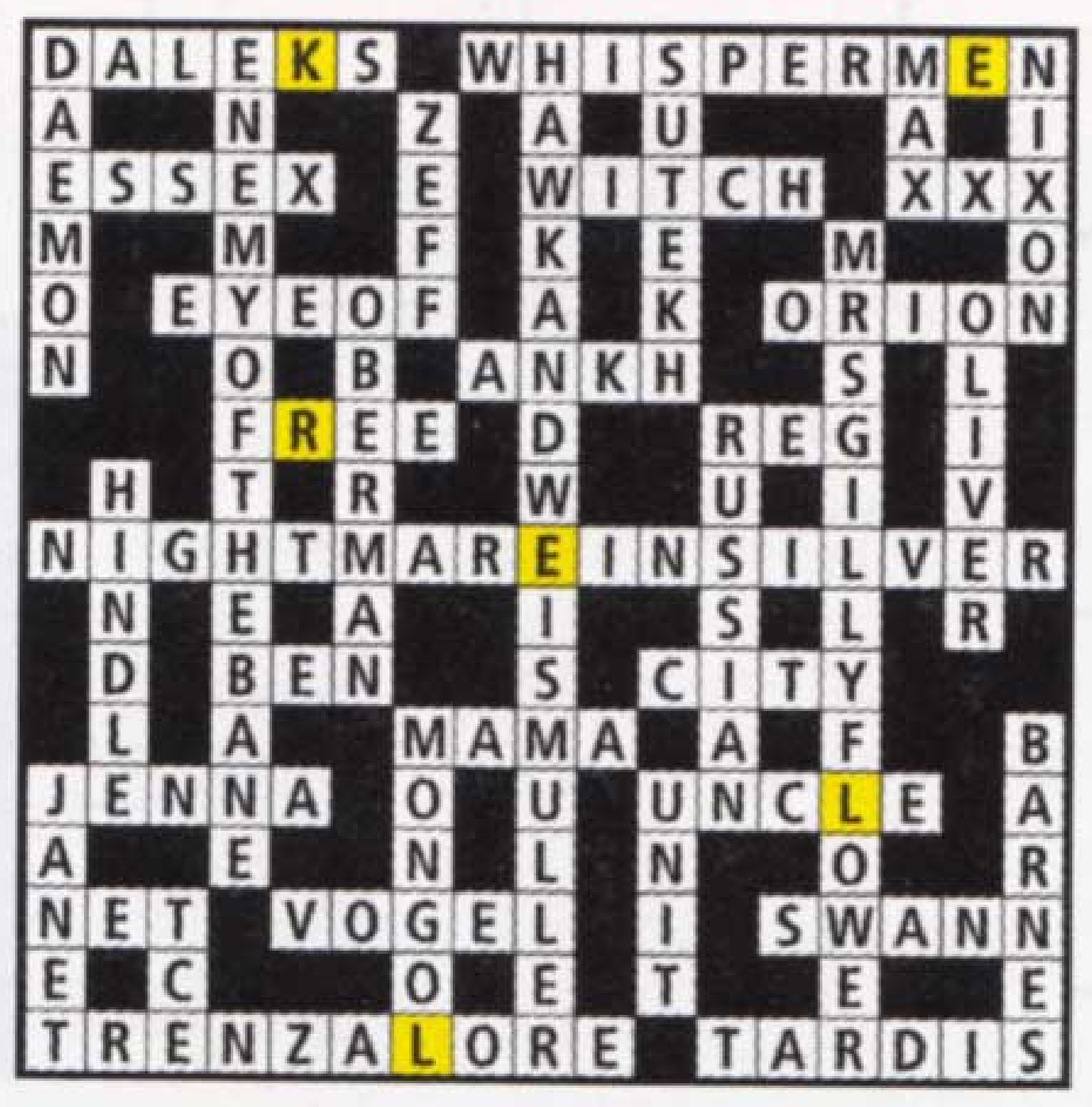
1 Lexa's rival in Tigella's underground city (7)
7 (and 17 Across) Erstwhile husband of Donna Noble (3,6)
8 The name the Tenth Doctor gave to a galaxy (6)
9 (and 32 Across) She played Chin Lee (3-3,3)
10 See 6 Down
11 Becket, Seeley or Rudge (3)
13 (and 23 Down) One of Captain Hopper's men (3,6)
15 The Daleks sent to prevent the use of the Osterhagen Key were heard speaking this (6)
17 See 7 Across
20 (and 12 Down) Princess Strella was mistress of these domains (8,9,3,5)
22 He had an invisible spaceship and a big hat (6)
24 Mr ______ - had a degree in Earthonomics (6)
25 Devil's ___ (3)
26 The last time we saw Ian and Barbara they were on one (3)
29 *Counter ____* - an episode of *The Daleks' Master Plan* (4)
30 Earth scientist who was helping the Argolins with the Techyon Recreation Generator (6)
31 The first name of an actor who played one of the Doctor's companions (6)
32 See 9 Across
33 See 20 Across

DOWN

2 See 5 Down
3 (and 18 Down) "____ is for the weary, _____ is for the dead!" (4 & 5)
4 Kane's lost love (4)
5 (and 2 Down) It was used to kill Aunty Vanessa (6,11,10)
6 (and 10 Across) He sold guns to the Swampies (4-4)
7 The sort of man who might shoot his mother just to keep his trigger finger supple (6)
10 _____ Rigg - played a Victorian evangelist (5)
12 See 20 Across
14 One of the Doctor's companions (3)
16 The Queen of Years (5)
17 (and 33 Across) They played two bickering robots (8,3,4)
18 See 3 Down
19 The treasure sought by Kane (10)
21 Lieutenant that helped the Doctor fight the Cyberman (5)
22 Morse code message sent by Jo when she was held captive by the Autons (1,1,1)
23 See 13 Across
26 Medical facility that was invaded by the Swarm - the __-__ Foundation (2-2)
27 ____ Ransome - she became the Fendahleen Core (4)
28 *TV Comic*'s answer to a Dalek (4)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: KELLER

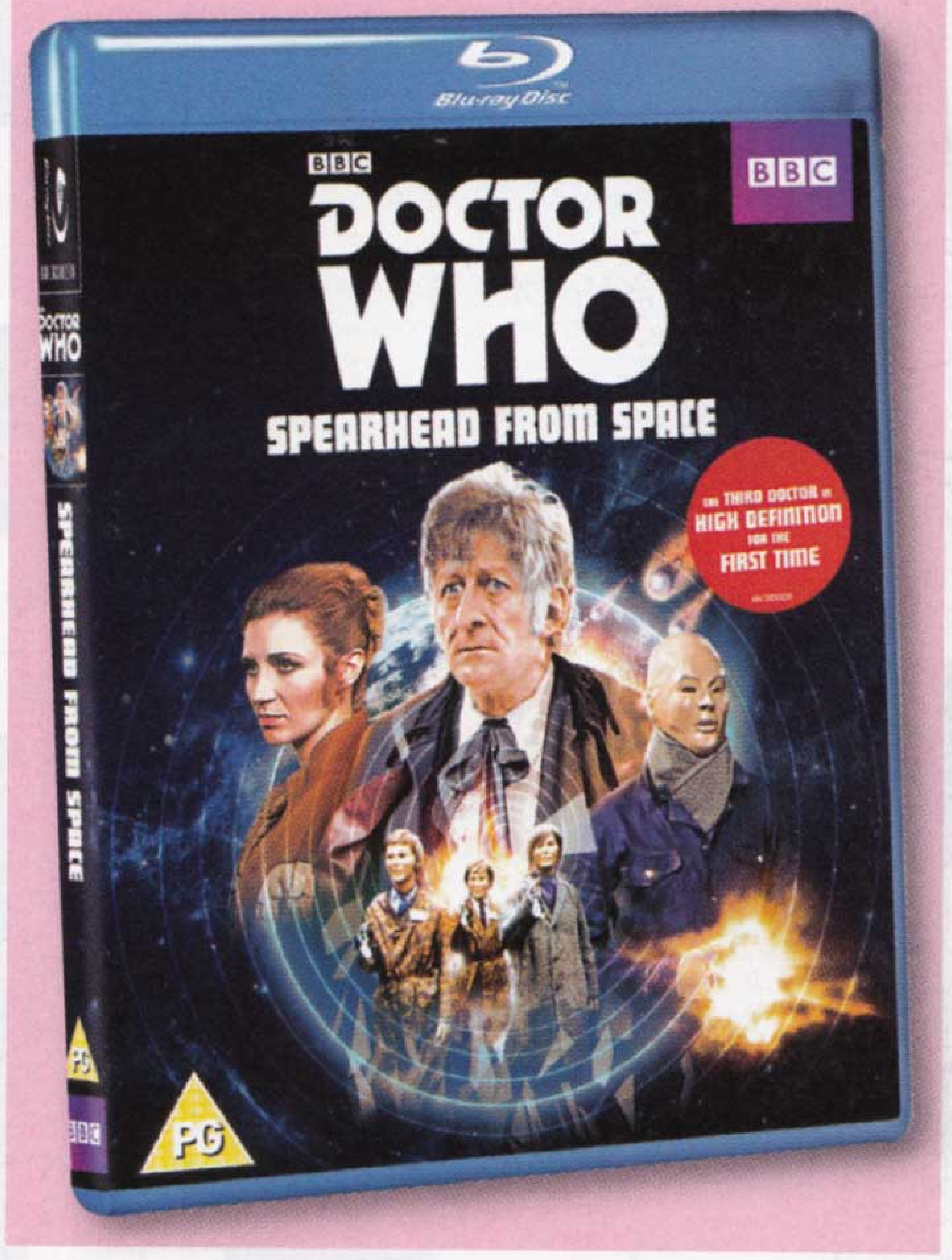
WIN!

SPEARHEAD FROM SPACE BLU-RAY!

The newly regenerated Third Doctor arrives on Earth just as the insidious Nestene Intelligence is about to use its deadly autons in a bid to take over the world. 1970's *Spearhead from Space* is released on Blu-ray for the first time on 15 July, priced £20.52 and stars Jon Pertwee as the Doctor. Thanks to BBC DVD, we have **FIVE** copies to give away to readers who can complete the crossword to the left, and rearrange the letters in the yellow squares to form the surname of a prolific *Doctor Who* writer...

Phone **09011 542 232** to enter, or post your entry to the address on the opposite page, starting with the Third Doctor's first word: "SHOES."

BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 27 June and close at midnight on Wednesday 25 July 2013. Service Provider: Spoke, 0870 880 4869. For full terms and conditions see opposite page.



WOTCHA!

The page that will never amount to anything while it retains its propensity for vulgar facetiousness.

BY THE WATCHER

A History of Doctor Who in 100 Objects...

#33

TWINKLE THE KITTEN

As it hurtles towards its half-century, *Doctor Who*'s profile has seldom been higher. And wherever there is mass media coverage, there will inevitably be mistakes. Here and there, like those naughty goblins at the beginning of *Labyrinth*, in creep the little nonsenses and misconceptions, trotted out in good faith and blissful ignorance by jobbing journalists who wrote about something different yesterday, and will write about something else tomorrow, and who, quite understandably, don't know half as much about *Doctor Who* as you or I do. Trailing a recent *Doctor Who* edition of Radio 4's excellent series *The Reunion*, the BBC's own website informed readers that 'The first episode was recorded on the day President Kennedy was assassinated'. This is, of course, complete poppycock. *An Unearthly Child* was recorded weeks earlier; the episode that went before the cameras on 22 November 1963 was in fact *The Survivors*, the second instalment of the first Dalek serial (I've often wondered whether the electric tension of that brilliant episode – not to mention William Hartnell's much-loved "anti-radiation gloves" fluff – might have partially resulted from the terrible shock of that frightful news, conveyed to the cast and crew just minutes before recording began). The same hippocampus-burstingly inaccurate BBC web page went on to assert that Peter Purves appeared in the first series of *Doctor Who*, and that William Russell played 'the Doctor's right hand man Ian Charleson' – a revelation which must have come as a surprise to the friends, family and admirers of the late *Chariots of Fire* actor.

Of course, there's nothing new about this sort of thing. Readers with long memories and short tempers may recall the legendary Dear Old Vere Lorrimer Incident, reported more than a decade ago on an earlier incarnation of this page (**DWM** 330 if you really want to look), when a gaggle of slightly tipsy *Doctor Who* fans – several of whom have since gone on to work on the series – were stopped in their tracks at a party by the implacable convictions of a lady who was unshakeable in her certainty that Mr Lorrimer, a noted *Blake's 7* honcho, was the first producer of *Doctor Who*. (If the Vere Lorrimer Woman is still out there somewhere, I can only assume that she'll be left white with fury when she sits down to watch *An Adventure in Space and Time* and discovers that Dear Old Vere has been ruthlessly airbrushed from *Doctor Who* history and replaced by some made-up character called Verity Lambert.)

At one time or another, we've all sat there and listened patiently to an aunt or a father-in-law explaining that the best ever episode of *Doctor Who* was the one where Tom Pertwee helped the Major to defeat Stavros. On such occasions, it's best just to button your lip. A few years ago, during a recording at Twickenham Studios, I was wistfully told by a lovely first assistant director that she could recall in every detail the episode where the Cybermen came out of the sea. Did I put her right? No, of course I didn't. What'd be the point? I just smiled and nodded, like I did when the Wookey Hole tour guide told us that the Daleks had been down there in 1976.

Because, you see, aggravating though these wonky recollections might be, I must confess to being rather fond of them. So much so that, some years ago, I started collecting them. Whenever anyone comes out with a particularly good one, I surreptitiously yank out my notebook (or, these days, my iPhone), and jot it down. Because, in the words of Amazulu's summery 1986 chartbuster, they're too good to be forgotten. Here are some of my favourites – and I solemnly swear that everything you're about to read is genuine.

"The best one was when the Yetis teamed up with the Ice Warriors in the subway."

"It hasn't been the same since Jim Davidson left."

"I think it really went down the tubes when Alastair Mackenzie took over."

"The thing I remember was Peter Duncan doing a really crap death scene."

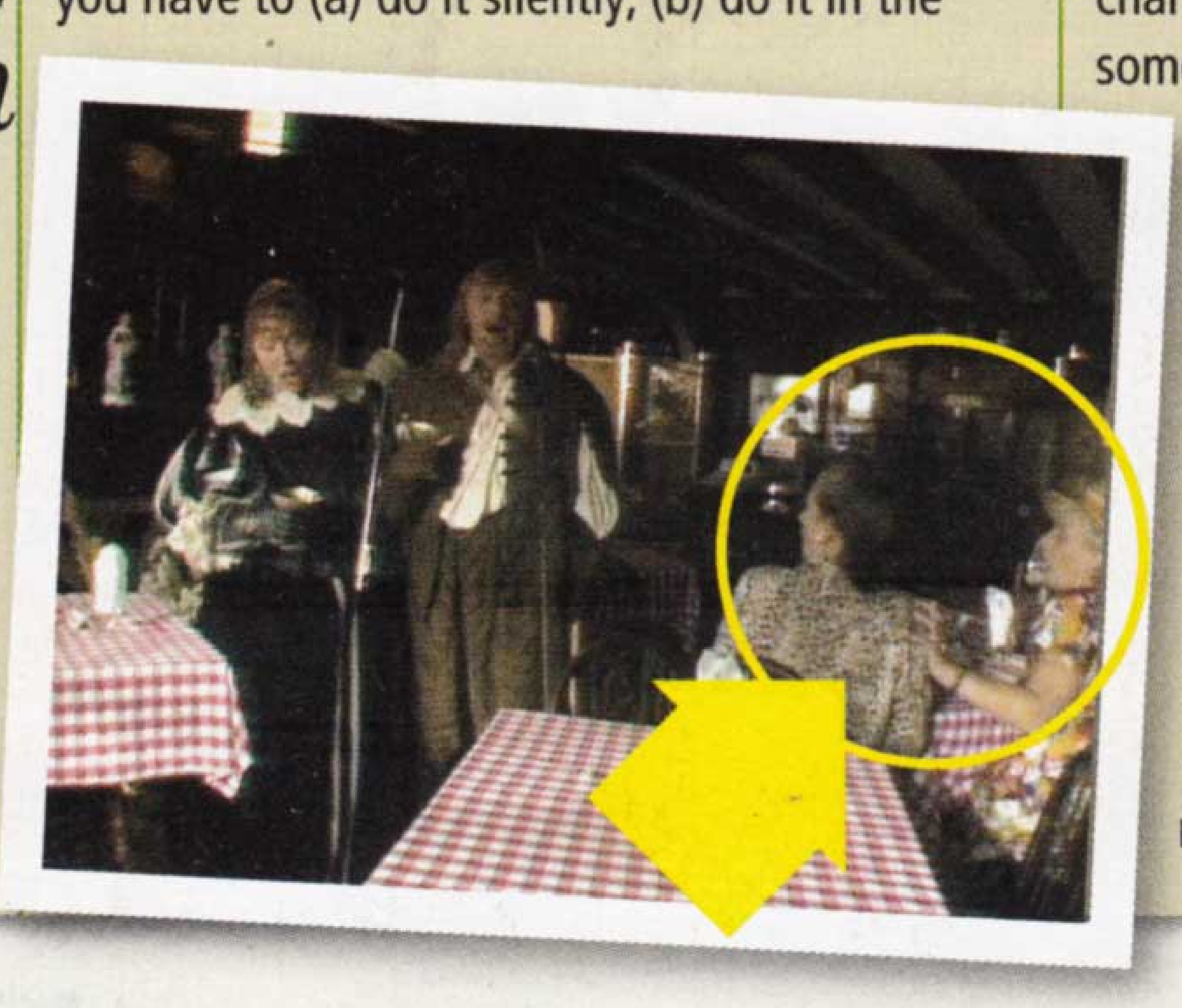
"Wasn't Valerie Singleton in it? Oh no, that was with Peter Cushing, so it doesn't count."

And best of all: "I loved the one where the giant pussycat climbed up the Post Office Tower. That was with Pertwee."

IN A NUTSHELL: Ah yes, I remember it well.

SUPPORTING ARTISTS *of the month*

The job of the extra isn't always a straightforward one. Consider, for example, the two dears sitting in the café at 9:40 in Part One of *Silver Nemesis*. Somebody (in all likelihood production manager Gary Downie) has sidled up to them just before the take and explained that two actors in historical costume are about to appear out of thin air, screaming at the tops of their lungs. So when I give the signal, you need to react. Got it? Great. Let's make magic. The trouble is, reacting to something like that becomes a little tricky if you have to (a) do it silently, (b) do it in the foreground, and (c) sustain it for the best part of 20 long seconds while the principal characters stop their screaming and deliver some dialogue. All things considered, the results from both ladies are exemplary. The initial body language is all 'Oh my goodness, well I never', seamlessly evolving into 'D'you know, Mavis, I can't rightly remember the last time I saw a pair of Caroline sorcerers materialising in a tea shop', before finally modulating into a reproachful 'Don't gawp, dear, you'll only encourage them'. Transmitted on *Doctor Who*'s silver anniversary, it's a moment of pure gold.



TOP TEN Nursery rhymes

BARBARA BLACK SHEEP
ORANGES AND LURMANS
I HAD A LITTLE NUTHUTCH
GOOSEY GOOSEY GUNDAN
LITTLE JACK HORDA
SIMPLE SIMON MET A NIMON
SEE-SAW AGGERY-DOR
MONDAS' CHILD IS BLANK OF FACE
POLLY PUT THE KERRIL ON
OH DEAR, WHAT CAN THE MATTERBEAM?

THE STOCKBRIDGE ENGLISH DICTIONARY

ACTION BY HAVOC: the village to which the Brigadier retired.

ANTHONY READ: what Graham Williams said when the Key to Time scripts arrived.

ERGON: she isn't here any more.

JOHN RINGHAM: what Andrew Cartmel said when the *Time and the Rani* scripts arrived.

LETTS ERA: give her a chance to speak.

LIZ PARKER: Caroline John's chauffeur.

PETER HOWELL: what was heard in the Davison household when the *Arc of Infinity* script arrived.

THE Six Faces OF DELUSION

Since we're talking about the 1970s comedy classic *The Goodies*... gee, I need a helping hand. Which five of the following facts are goody-goody-yum-yum, and which one needs dispatching with a cry of "Ecky-thump"?

Answer revealed at the bottom of the page.

1 The model street sets used to portray the giant kitten Twinkle terrorising London in the classic *Goodies* episode *Kitten Kong* were later reused in *Invasion of the Dinosaurs*.

2 The 1971 episode *Gender Education* features Beryl Reid as clean-up-TV campaigner Desirée Carthorse, a blatant caricature of *Doctor Who*'s 70s nemesis Mary Whitehouse.

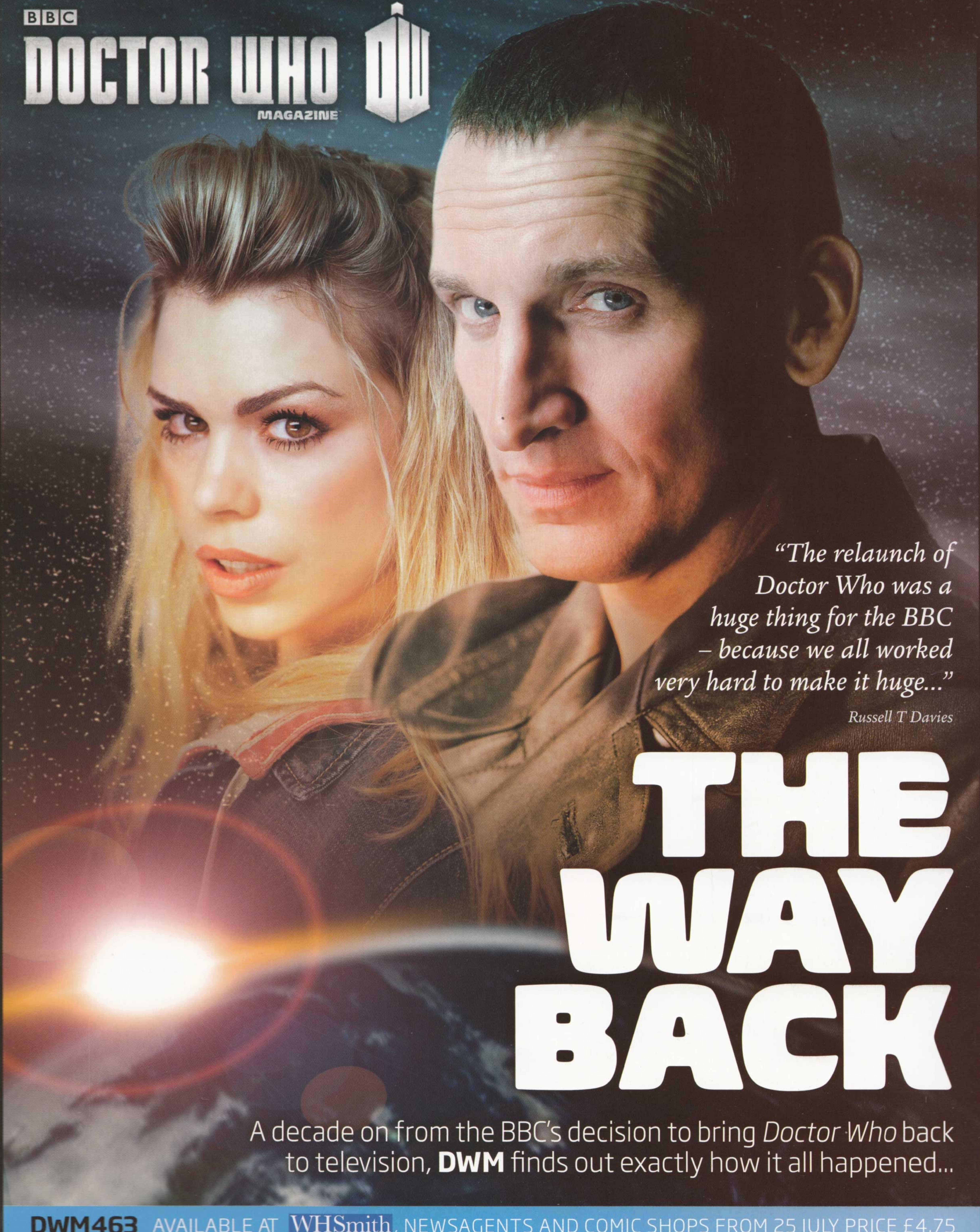
3 1972's *The Baddies* features Patrick Troughton as a mad scientist who makes evil robot doubles of Tim, Graeme and Bill (a bit like *The Android Invasion*, but even funnier).

4 1973's *Invasion of the Moon Creatures* offers a thinly-veiled spoof of Pertwee *Doctor Who*, complete with a cameo appearance by the TARDIS.

5 1975's *Wacky Wales* features Jon Pertwee as the puritanical, rugby-mad Reverend Llewellyn Llewellyn Llewellyn Llewellyn of Llan Dlubber.

6 The giant Dougal which famously menaces the trio in 1975's *Goodies Rule – OK?* was the work of visual effects designer Peter Day, who'd designed Davros a few months earlier.

ANSWERS: It's Ange from *Survival* on the Time-Space Visualiser. The Six Faces of Delusion: The naughty old Hector is number 1. The remaining five are funky gibbons.



"The relaunch of Doctor Who was a huge thing for the BBC – because we all worked very hard to make it huge..."

Russell T Davies

THE WAY BACK

A decade on from the BBC's decision to bring *Doctor Who* back to television, **DWM** finds out exactly how it all happened...

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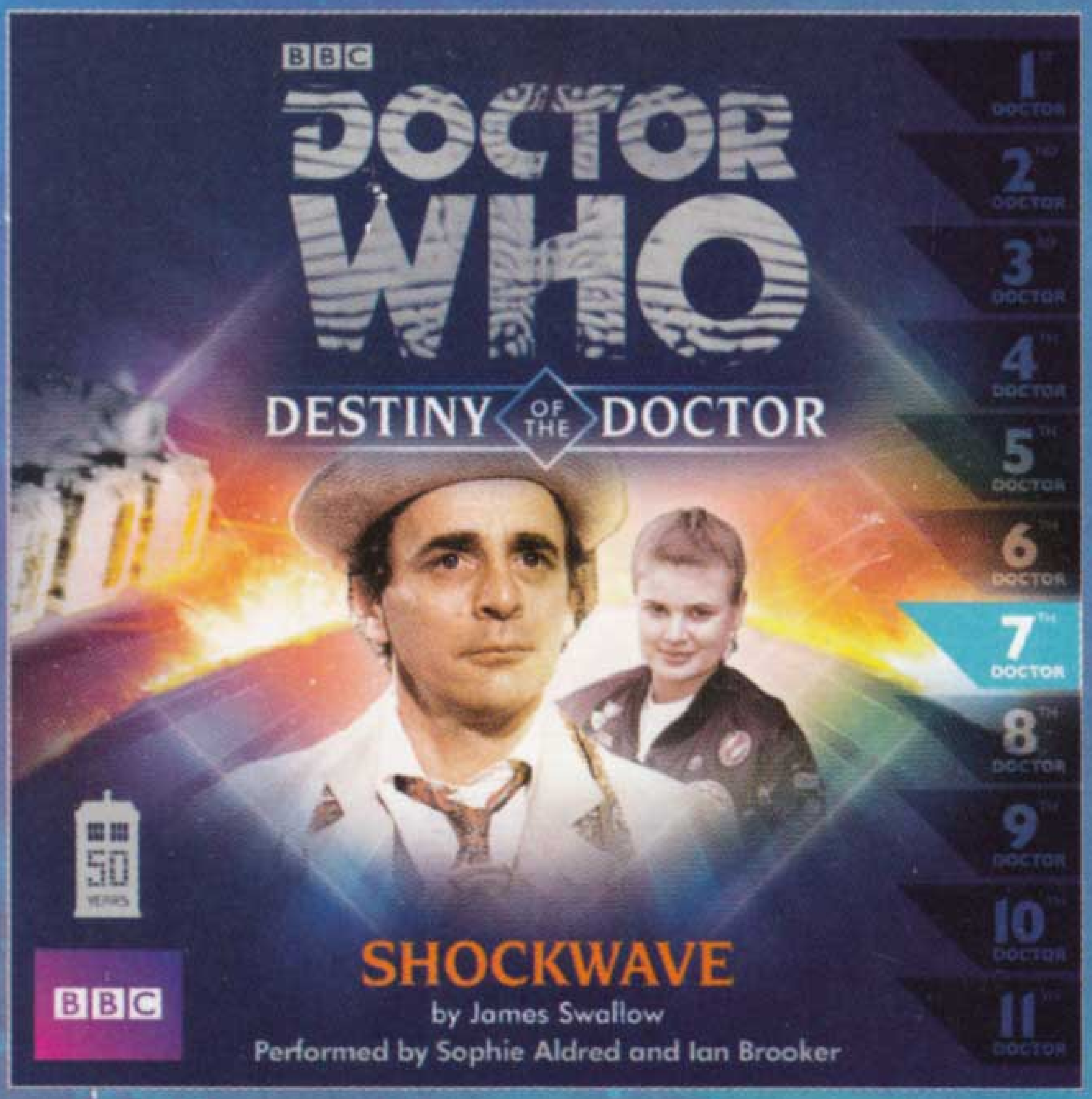
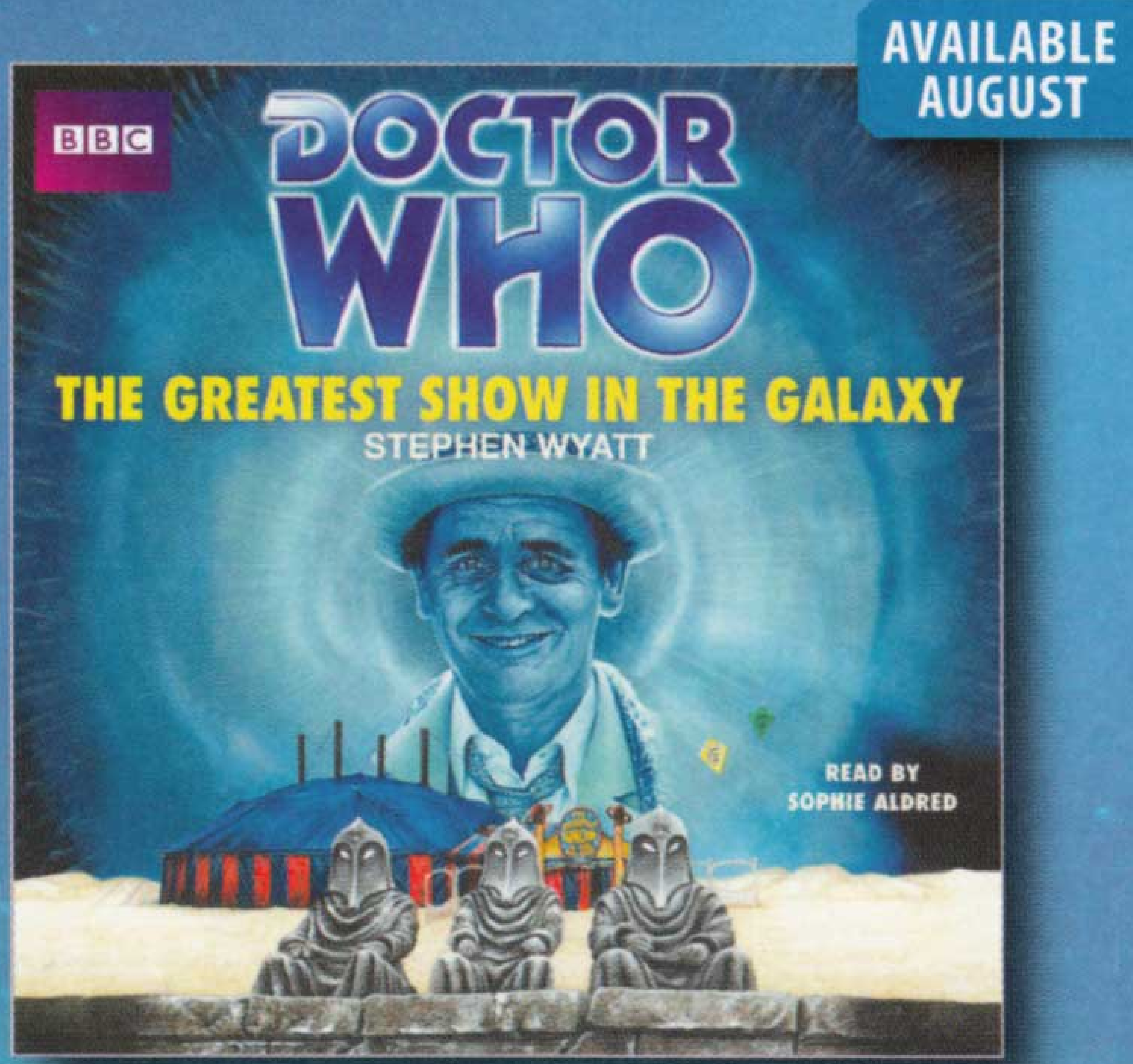
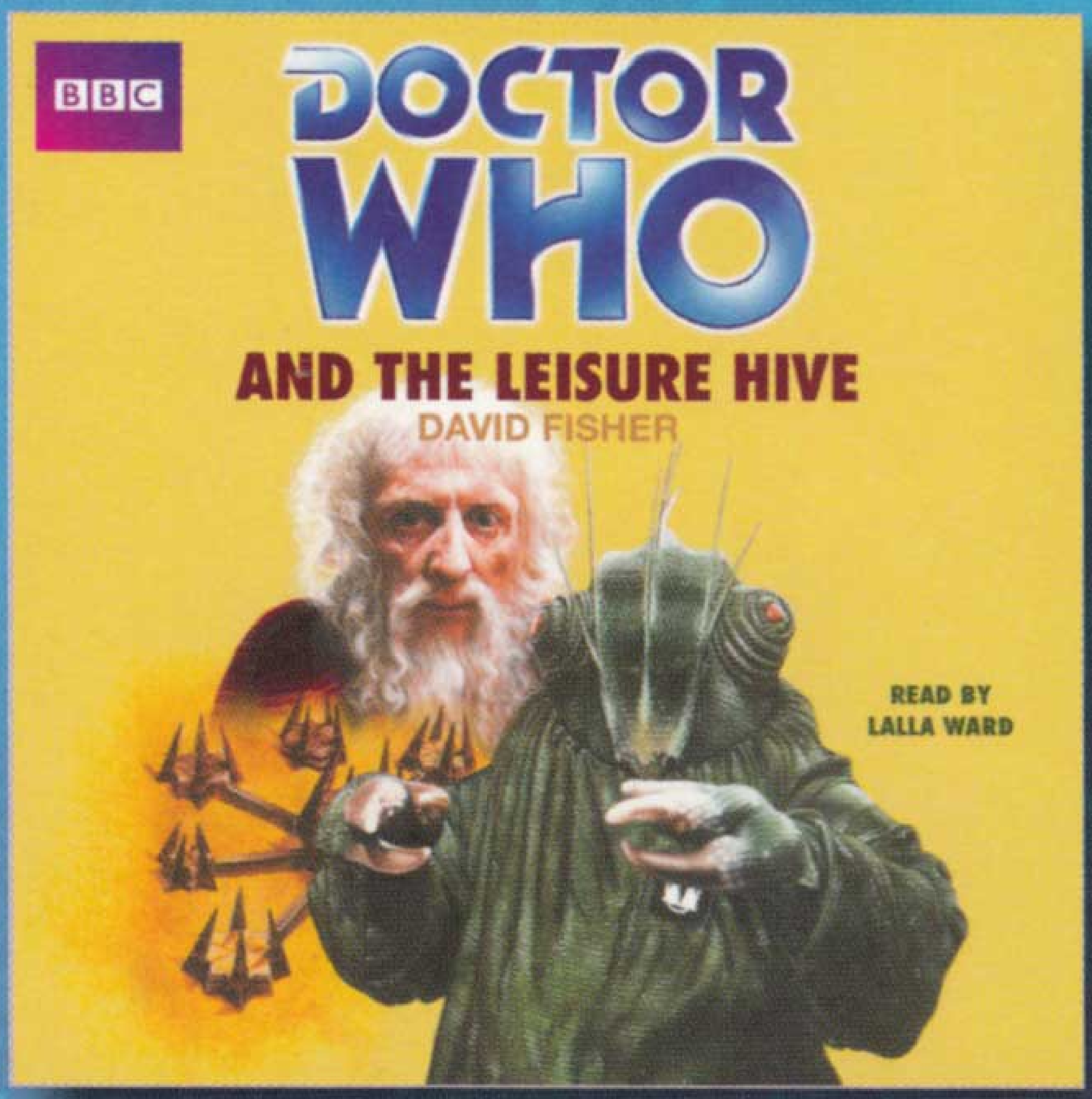
WICKED SOUNDS, PROFESSOR!


BBC
DOCTOR WHO
DESTINY OF THE DOCTOR
SHOCKWAVE
by James Swallow
Performed by Sophie Aldred and Ian Brooker
1 2 3 4 5 6 7 8 9 10 11
DOCTOR
50 YEARS
BBC

SHOCKWAVE
(DESTINY OF THE DOCTOR 7)
Original adventure for the
Seventh Doctor and Ace (Sophie Aldred)


AVAILABLE AUGUST
BBC
DOCTOR WHO
THE GREATEST SHOW IN THE GALAXY
STEPHEN WYATT
READ BY SOPHIE ALDRED

THE GREATEST SHOW IN THE GALAXY
The Seventh Doctor and Ace visit
the circus in this Classic Novel
read by Sophie Aldred


BBC
DOCTOR WHO
AND THE LEISURE HIVE
DAVID FISHER
READ BY LALLA WARD

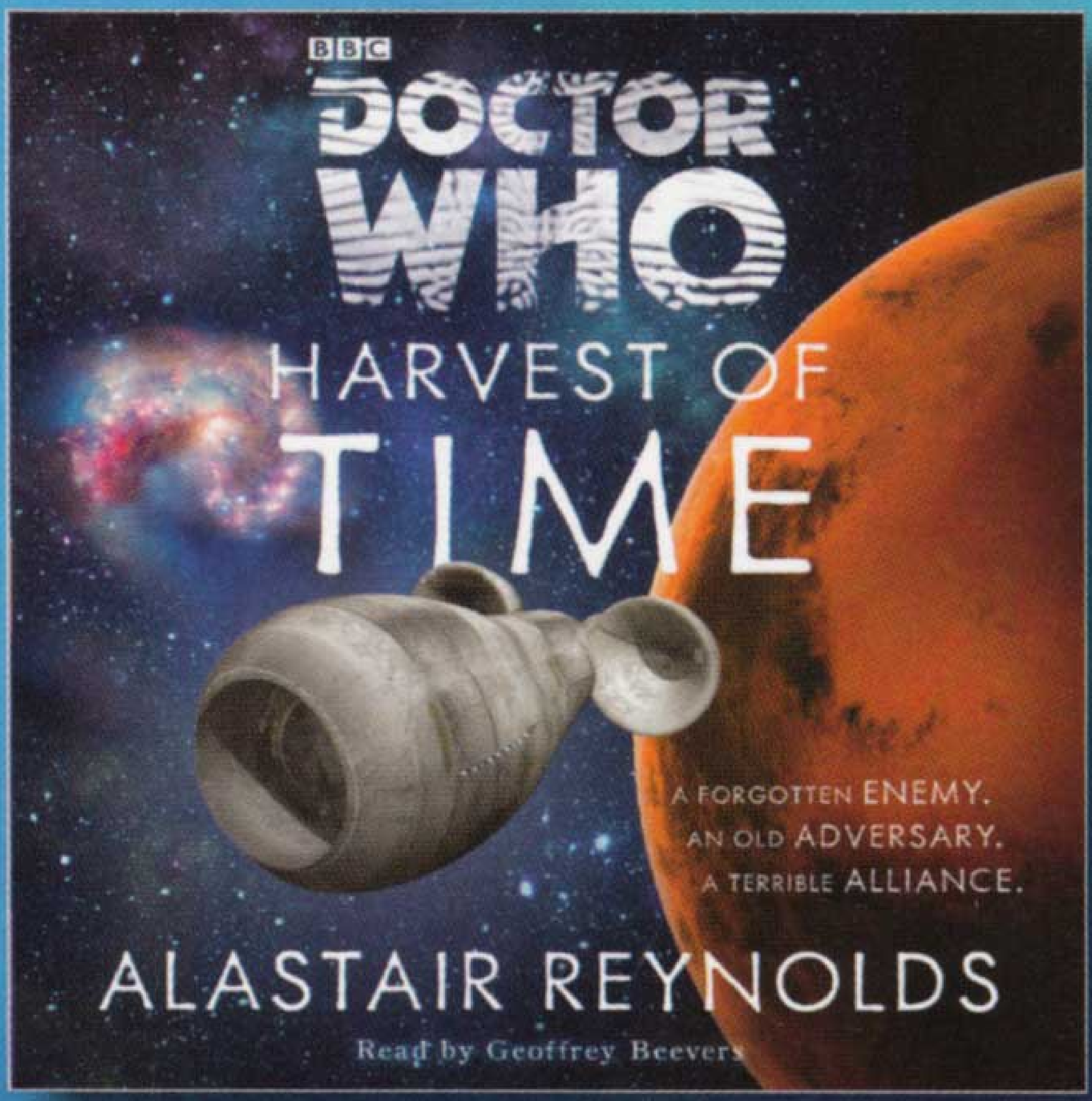
THE LEISURE HIVE
The Doctor ages hundreds of
years in this Classic Novel
read by Lalla Ward

BBC
DOCTOR WHO
DW
SHROUD OF SORROW
Tommy Donbavand
Read by Frances Barber
BBC

SHROUD OF SORROW
Frances Barber reads this
BBC Books novel featuring the
Eleventh Doctor and Clara

AVAILABLE AUGUST
BBC
DOCTOR WHO
DW
A story by Amelia Williams
SUMMER FALLS

SUMMER FALLS
Clare Corbett reads the novel by
Amelia Williams, as seen in
'The Bells of St John'!


BBC
DOCTOR WHO
HARVEST OF TIME
A FORGOTTEN ENEMY.
AN OLD ADVERSARY.
A TERRIBLE ALLIANCE.
ALASTAIR REYNOLDS
Read by Geoffrey Beevers

HARVEST OF TIME
A brand new epic Third Doctor
adventure from BBC Books,
read by Geoffrey Beevers

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BBC